SPRING FASHIONS NUMBER, 15 APRIL, 1909

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VOGUE

APR 16 1909

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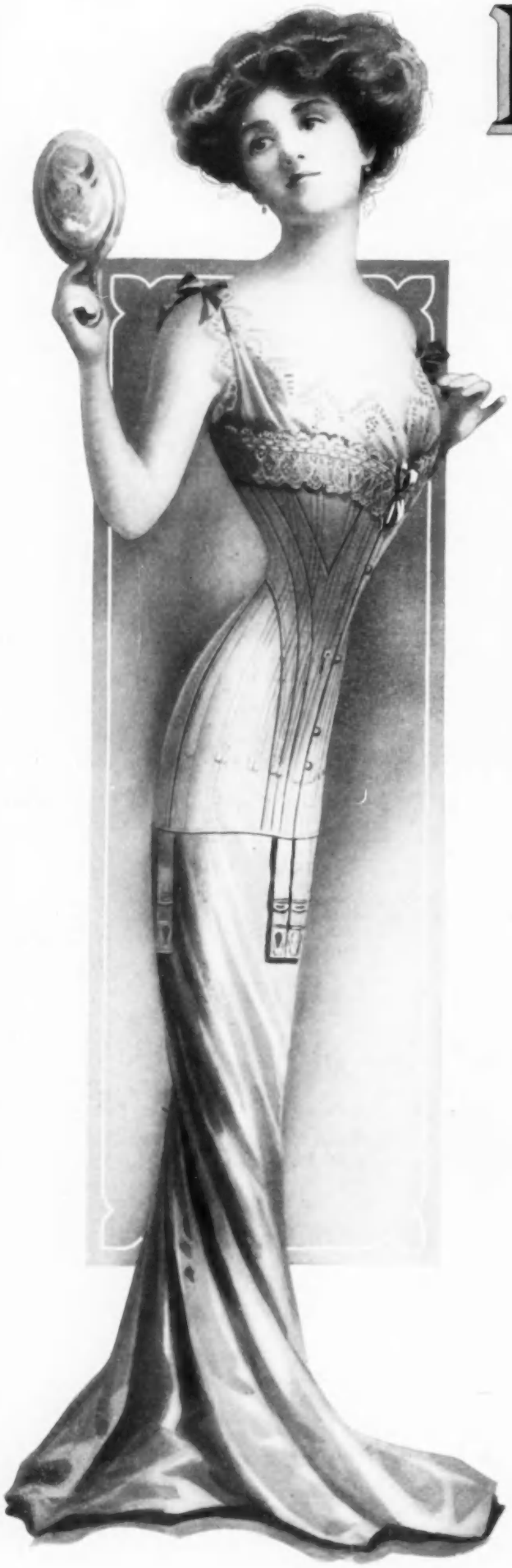

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ONE-PIECE LINEN

A pale chocolate linen, the third of the four models illustrated, is a frock of charming cut, one that is most becoming to the figure. This tint of brown is a new shade this year and is finding great favor, as it is not only modish and distinguished but very serviceable. It is dark enough to withstand the grime and soot of the suburban train when coming in town for the day, remaining unmarred for luncheon at one of the fashionable restaurants or for the various afternoon gatherings of the warm spring days. The linen used is very fine in texture, dull finish and light in weight. A marked princess effect is given by full-length panels, which are placed both back and front. At the bust the front panel separates and runs in a slightly curving line over each shoulder, its edges fastened by white pearl buttons. On this, down the middle and again all around the yoke is an embroidery in self-tone. This is executed in the clever fashion seen in many of this year's frocks, a method that gives the effect of handwork, yet is far less extravagant. Machine stitching is used in part, to apply the braid, where it of course answers perfectly, hand stitching being employed only in the solid blocks where its value counts. The yoke is of tucked batiste, as are also the undersleeves, with insertions of a very good latticed Cluny. The upper linen sleeve is notched just above the elbow with embroidery. Particularly well managed is the skirt of this gown, gored on the sides to prevent sagging, and stitched on the waist so deftly at the top of the bodice line that it in no way breaks the one-piece effect. The waist is laid in two or three tucks at either side of the panel, to provide fullness over the bust. The price of the frock is $65.

BLACK AND WHITE STRIPED SERGE

The original of the fourth drawing is one of those simple models, so gracefully designed and so exquisitely cut that among the most pretentious of much decorated frocks its distinction tells. For it is used a white serge, faintly cream in tone, striped in black. There is no trimming, just a finish of plain black satin revers and cuffs, with a half belt of the same folded across the front of the waist line. Four jet buttons fasten it on the left side. There is a tucked chemisette of net that goes with the gown. Just above the cuff the straight sleeve shows a few pin tucks, carried around the arm. Both sleeves and waist are lined in white satin. The skirt is beautifully treated. It is cut in a deep curve at its top, both back and front, a few tucks following this outline just where it stitches to the waist. The bodice material continues down between these curves, giving a slender-pointed panel over the hips. A handsome jet buckle on the belt is the one bit of decoration in this gown. It is one of the most successful designs of the season and is moderate at $75.

FAWN SERGE

is the material chosen for the subject of the first illustration, a frock similar in character to that just described, but less severe in outline. All the way down the left side it fastens with large self-tone satin buttons, smaller ones on the outside of the sleeve, marking stitched tucks that join from the back of the arm. At the top of the sleeve there is a tiny pointed cap, caught down flat with a single button. The feature of this gown is the very large sailor collar that lies across the shoulders in the back, and in the front is inset with a second shaped collar piped in white satin. The waist fastens on the left side with big buttons. For this is asked $75.

IN GRAY CREPE METEOR

Since low-cut gowns have become the rule for restaurant, dinner and theatre wear, the demi-toilette has received much attention from leading designers, with the result that no costume has more charm than those planned for such occasions. A lovely one is to be seen in the second sketch. In treatment it sets forth all the latest and newest fancies, and its color scheme is as perfect as it is original. The fabric used is an exquisite quality of gray crepe meteor, that soft but heavy silk textile of the crêpe de chine order, in smooth kid finish. It drapes to perfection, taking on long, thick folds that lend both charm and grace to the figure. Falling from bust to hem is a draped panel of black silk net, with a hem of taffeta. Appliqued on this are great embroidered roses in strong golden brown, offset by heavy stems and thick leaves in the same brown tone. A duplicate panel is attached at the back. Across the bust the arrangement of the trimming shows one of the popular touches. This is the veiling of white lace under a transparent black. Here we have a beautiful piece of heavy white Venetian, and over it a very fine real Brussels net, showing a tiny dot. The edge of the neck is finished with a band of black taffeta. At the shoulders the lace comes out from under its black veiling, crosses and continues around to the back. Rather broad bands of lace form the top of the very diaphanous sleeves, with a bit of taffeta just below. Black silk net is used in the long mousquetaire, with a strip of black lace above the wrist, taffeta again at the cuff.

The bodice of the gown is folded around the figure, with two lengths of the black silk carried over the crêpe. To give extra weight at the hem there is a facing of gray cloth. This brings it in close about the feet when in motion. The price of this costume is $185.

BLOUSES, WAISTS, ETC.

They also have a full and interesting collection of blouses in all the fashionable materials. There is, of course, all the difference in the world in the cut of the ready-made waist, and these may be depended on to be of the best. The shoulders are broad and snug in fit, and across the back there is none of the bulging that entirely mars the effect, be the material and trimming ever so handsome. The underarm seam also has received special attention, as this is one of the points where it is most difficult to obtain a perfect fit. Cotton crepe waists, embroidered in colors, the novelty of the season, are shown in great variety and in charming color schemes. Other materials that are in demand include net, mousseline, silk voile and, of course, the always popular handkerchief linen. Long sleeves are seen in all blouses. Some are cut with the collarless effect so well liked by those to whom it is becoming, others have high standing collars. There are plenty of models to meet and suit all tastes. All of the gowns, blouses, waists, etc., illustrated and described on this page can be seen at either of the Alice Maynard stores, 381 5th Avenue, between 35th and 36th Streets, or 510 5th Avenue, between 42d and 43d Streets, New York.

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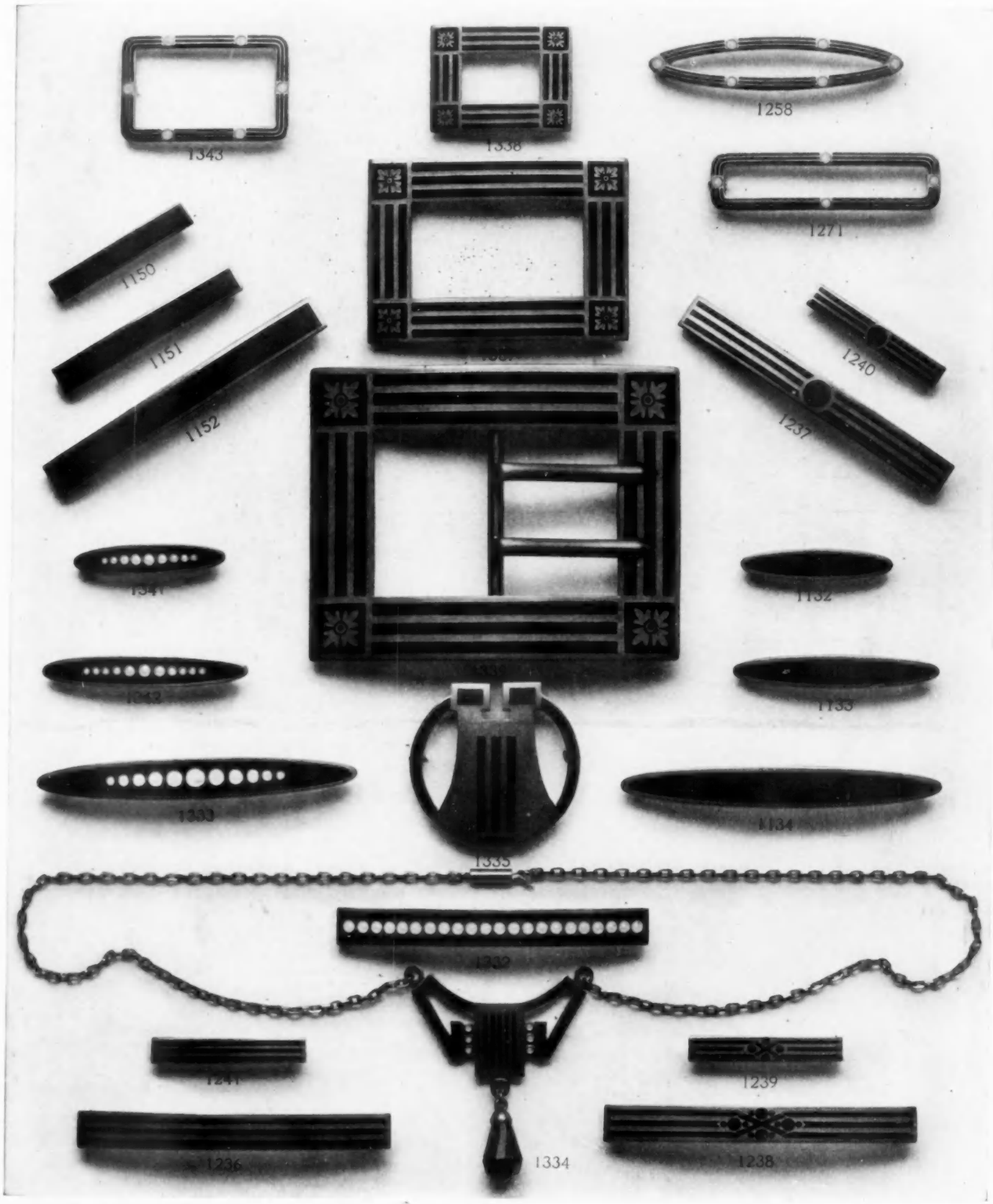

1343—Small buckle pin for the collar, of sterling silver plated in gold. It is enamelled in black stripes set with six white enamel pearls.

1150, 1151, 1152—Three bar pins in graduated styles of black enamel with a narrow gold rim.

1341, 1342, 1333—Graduated sizes of oval bar pins of black enamel, rimmed with gold and studded with enamel pearls graduated in size toward either end.

1337, 1338—Two sizes of pins in buckle form, of silver plated in gold, decorated with black enamel.

1339—This shows a belt buckle in the same style.

1258—Oval brooch of silver plated in gold, finished with black enamel stripes and white enamel pearls.

1271—Collar pin of silver plated in gold, striped in black enamel, set with four enamel pearls.

1237, 1240—Bar pins for collar or belt in two sizes. These are also of silver plated in gold, decorated with black enamel in stripes and a dot in the centre.

1132, 1133, 1134—Oval bar pins in three sizes, of black enamel with a narrow gold border.

1135—Fancy silver brooch with a finish of black enamel.

1334—Effective necklace of silver plated in gold, with a novel pendant to match, enamelled in black and white, hanging a cut jet drop.

1241, 1236—Bar pins, showing two sizes, of silver plated in gold, striped with black enamel.

1238, 1239—Similar bar with the addition of a fancy black enamel centre.

Colored supplement showing seventy-five designs of cloisonne specially produced for spring and summer wear, sent on application.

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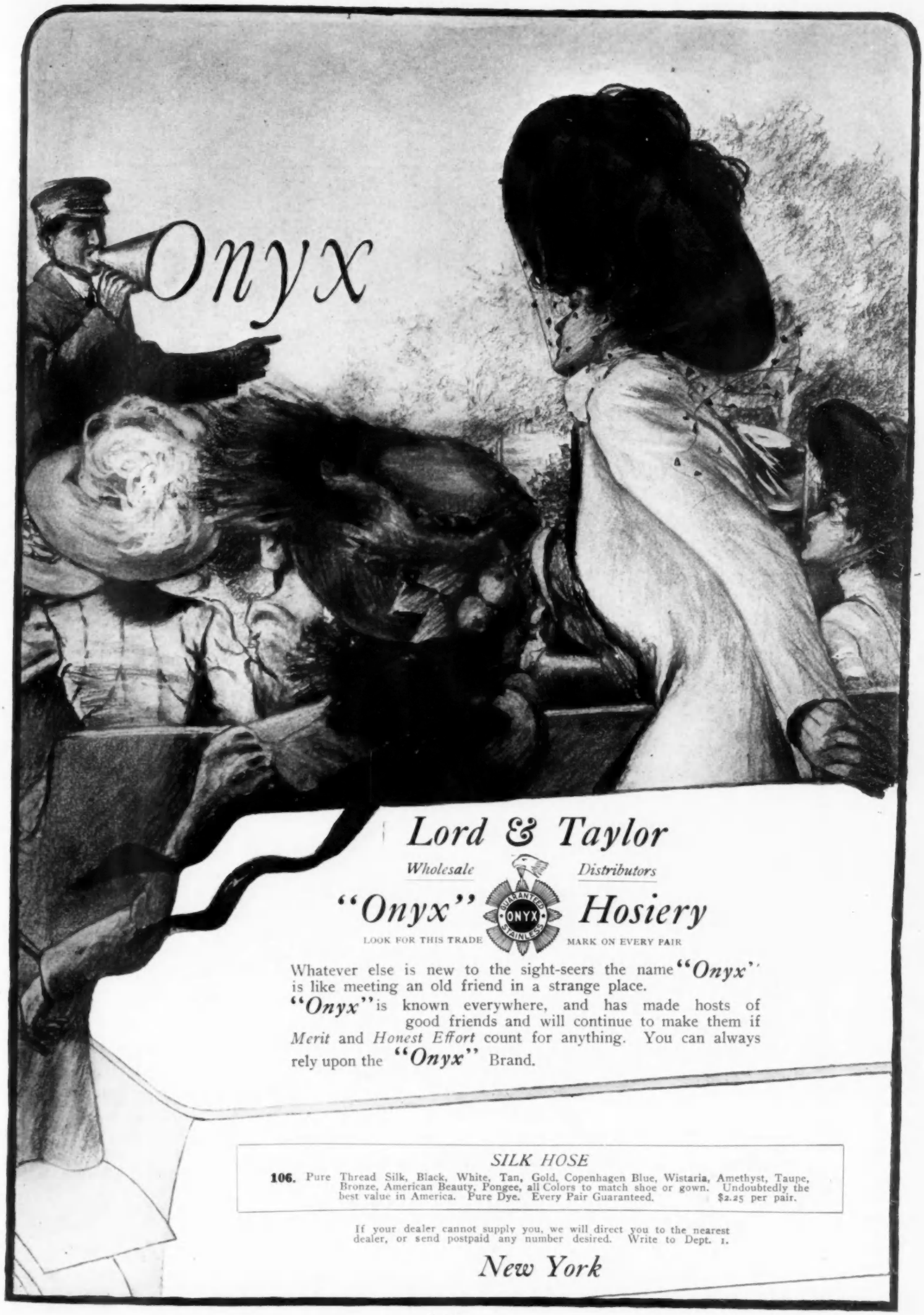
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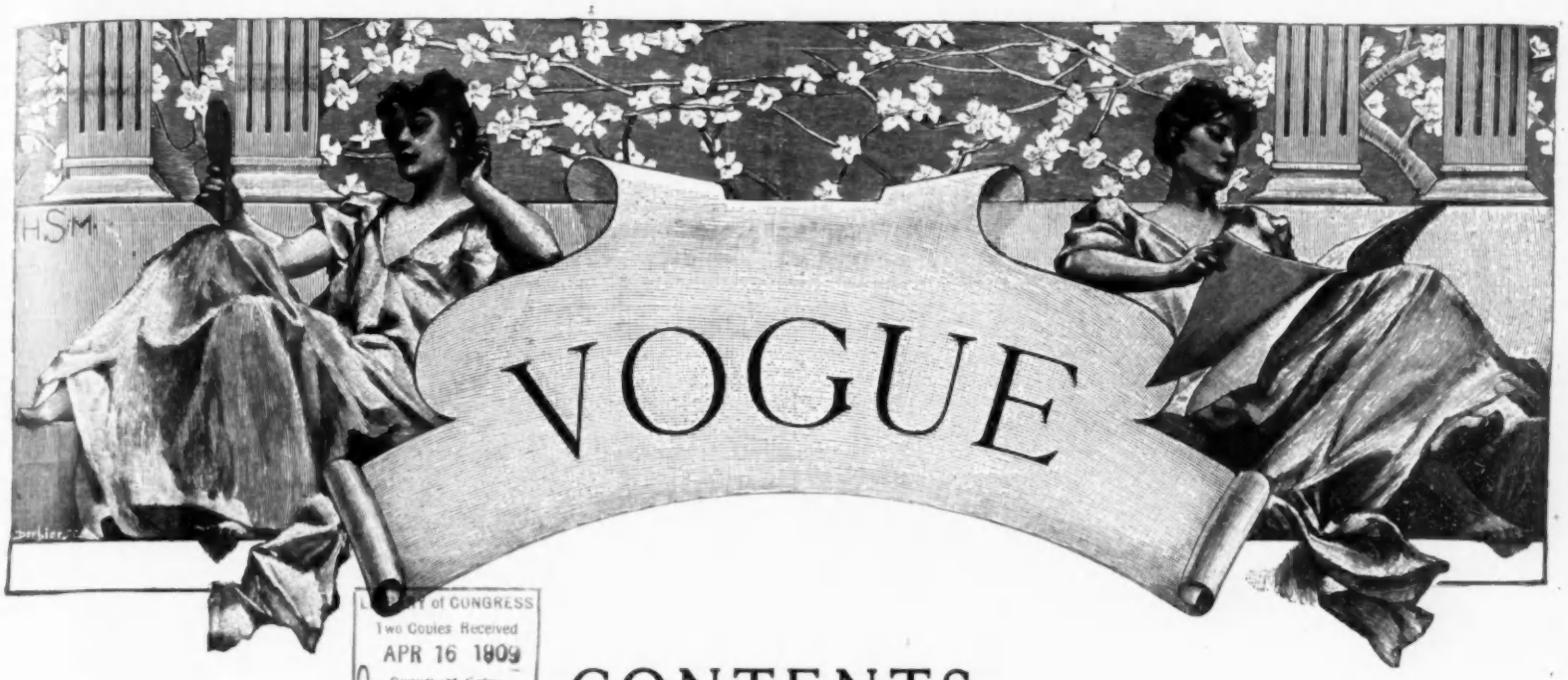

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All indications point in this direction—the pressed shapes, and their number is legion, are almost without exception large, the crown either conspicuously big and bulky, or treated with the same consideration as the brim. To the former category belongs a smart shape of firmly woven, pure white Milan. Its crown is shaped exactly like an inverted, good-sized chopping-bowl, round and extremely large in circumference, while the brim, which is blocked separately, is of the same expanse all around, drooping ever so slightly, and its larger part is concealed by the superposed crown, accentuating the imposing contours of the latter by its own unpretentiousness.

Another model, for the development of which hemp in a soft, vague tone of Tamise gray furnished the material, shows similar outlines, but is all in one piece, and the crown is even higher, and very slightly pointed at the top, thus appearing less ponderous. The width of the brim is two and one-half inches at the back, right side and centre front, while that of the left side amounts to only two inches, and at this latter point it shows a slight tendency to flare upward, showing a smooth Milan facing in a delicate tone of fraise brûlée (burnt strawberry), which blends effectively with the dull, "indecidé" color of the hemp.

In a smart pressed shape of deep Mogol brown Sumatra straw the crown is also the dominant feature, being both exceptionally wide and tall, and straight from headsize to top, which is perfectly flat. The brim shows the same moderate width on all four sides, and slopes down noticeably, at the back, and a trifle less so at the sides and centre front. The under side is faced with heavy, cream-colored linen, on which a little conventional floral design in Mogol brown tones is printed.

Still another shape of note is developed from novelty rough straw in the deepest tone of Zenith (a soft, deep blue on the order of hyacinth, but with the white undertone less pronounced) and shows Watteau contours "pur et simple." The crown is very high, indeed, and appears even more so, thanks to its great slenderness, and it is accompanied by a brim of considerable circumference, drooping at will, and forming soft, shallow and deeper ripples.

Similar to the shape just described is one of fine old leghorn, but in this the crown is only about four inches high, measuring fully twenty inches in diameter, and the brim droops only at the left side and back, while the rest of it is practically rigid.

Horsehair shapes were never more popular. They are splendidly adapted to being bent and curved so as to attain the smart new outlines, and create handsomer profile lines than shapes of any other material in existence, with the exception of the leghorn. Since the demand for these pressed shapes far excels the supply, the crowns are often made of plateaux and then applied to the blocked brims. Combinations of materials are quite frequent as, for instance, in an ultra-fashionable shape the crown, a big, puffy, soft affair, is made of a pyroxilin plateau in pale cream, while the wide rigid brim is of fine, pressed Milan in the same tone, and outlined along the outer edge as well as the top with an inch-wide hemp border in a warm cigar brown. There are exceedingly attractive and unique new color combinations to be found in shapes of this kind, old blue, for instance, with antique gold, Marjolaine (the new soft mauve) with iron gray, taupe with Veronese green, etc.

There are but few mannish shapes this season, unless one includes the Spanish turbans among them. These latter are used in profusion and in all imaginable material, Milan, Tuscan, hemp, Sumatra, and all kinds of braid. Fine novelty basket straw in a soft, dull tone of groseille (gooseberry pink) served for developing a chic shape à la Toreador. The crown is large, but hardly medium high, and perfectly flat at the top, while the brim shows the traditional three-inch wide rigid revers. When posed at a smart angle on the coiffure, this shape is enormously becoming and chic, provided the garniture is "d'accord," simple and rather scant, with the greatest stress laid on preserving the original outlines of the shape.

Another smart shape is a magnified edition of the Polo turban, all in one part, perfectly flat at the top, and of the same circumference throughout its rather respectable hight and it is developed from fine hairbraid, pressed and showing a medium light tone of chevelure, the new light brown; partly forest, partly cinnamon.

The striking feature of a quaint Tagal shape in deep raspberry red is its exceptional originality of contour. It consists of a bomb-shaped crown of considerable hight, and a surprisingly narrow brim, the latter deftly turned up in the centre front, as well as at either side of the back, forming slender little revers, which keep close to the crown, emphasizing its great hight and circumference, and producing a modified "tricorne" effect, which is unusually pleasing. The under side of the brim, which becomes visible through this treatment is of deep black yedda, creating a smart contrast in association with the soft, warm framboise tone of the shape's surface.

Then there is a Milan shape of startlingly handsome outlines—it shows a dull, pale tone of lichen green, and is composed by a moderate-sized crown, slender at the base, and increasing in width towards the top, and a very broad, shade-giving brim, which droops deliberately throughout its circumference. In the centre front a triangular section is cut out of the brim, and by this effect the forehead is left exposed, while the back of the head, and almost the entire coiffure is concealed, a novel, and unique feature with regard to the development of brims.

Big shapes in sailor effect are also strongly featured—in the dressy models as well as those intended for wear with simple street costume, and in every imaginable material, braid, straw and hair. Whether round or straight, the crowns of these shapes as a rule are medium in dimensions, neither too large nor too small, the proportions being carefully calculated to harmonize with those of the brim.

One becoming new shape droops softly from the base of the crown, on all four sides, while the extreme outer edge of the brim starts upward again at both sides, forming little, flat revers, which alter the silhouette of the shape quite considerably, reducing the width at these points, and calling attention to the depressed front and back portion.

The children's hat shapes to a great extent are as they were last season—large-crowned sailor shapes with rolling or drooping brim, tricornes, and Bersagliers with tall, dome-shaped (Mexican) crown, and brims which droop at three sides, while the fourth, the left generally, is boldly turned up to touch the crown, forming a revers of more or less daring contours. A sash or drapery affords the trimming.

This refers to the school and outing hats. Those intended for afternoon or dress wear are flats of fine leghorn or Tuscan with flower or ribbon trimming or fluffy, elaborate affairs of lace straw or transparent Neapolitan, with frills and ruffles of lace, or chiffon or mousseline.

Quaint little Dutch, English and Bretonne bonnets, of supple straw mostly, and Charlotte, "abat-jour" and Kate Greenaway shapes, are the accepted styles for little girls under six.

SIMPLE GARDEN HAT BY GEORGETTE

ORIGINAL CHARLOTTE MODEL

If you are interested in
MILLINERY
either as a business or as an individual purchaser you should not fail to avail yourself of the opportunity to view the
VOGUE EXHIBITION OF ORIGINAL MODEL HATS
at 373 Fifth Ave., New York
These hats are designed by the most famous houses in Paris and are not on sale, but are shown in the interest of the Millinery Department of this magazine. Readers of Vogue are cordially invited to view these models. New importations are exhibited each week.

FASHIONABLE LARGE HATS

FROM KNOX

FOR DESCRIPTIONS OF HATS SEE PAGE 656

DESCRIPTIONS OF ILLUSTRATED MODELS

Ribbon as garniture on hats is daily gaining in popularity, and has even invaded the ranks of the most exclusive models, being employed either in conjunction with floral or plumage trimming, or singly. This latter method is demonstrated in the very original Marie Louise model pictured on the Supplement cover—here the garniture consists solely of a crushed crown torsade and a big, many-looped bow, both of which are made of heavy, though extraordinarily pliable satin ribbon in a clear, translucent tone of bleu gobelin (the quaint, peculiar gray-blue tint seen in old tapestry hangings of French or Belgian origin).

In marked, though not by any means clashing, contrast with this shade is the color of the yedda straw, of which the shape was developed—a brilliant, vivid antique gold tint, with a noticeable undertone of bronze, just as pronounced as the gobelin blue is soft. The crown is immensely tall, and straight from headsize to top (the incroyable crown, par excellence), and the brim succeeds it closely, coming close over the coiffure at the sides, and curving up in the front. The back portion of the brim is slashed open in the middle, and the cut edges rolled upward, which produces an oddly chic new profile line, and discloses the smooth satin facing in the exact tone of the ribbon trimming.

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Upper.—Nothing could be more graceful in outline, and more effective in its general appearance, than the charming chapeau shown in this illustration—a recent design by Georgette. Fine, pressed leghorn bleached a pale, delicate tone of old ivory forms the foundation—an ample crown of very moderate hight, which looks exactly like an inverted kettle-drum, and a broad, drooping brim, which is so closely connected with the crown that no dividing line is visible, and which is intended to rest immediately over the coiffure of the wearer, thus affording a splendid protection from the rays of the midsummer sun. The trimming is arranged in an ultra-chic, entirely novel manner; there is a huge, sprawling bow of wide, deep black moiré ribbon, which is posed over the top of the crown, covering it almost completely, and reaching down to the brim, and a narrow, leafless, rather scant wreath of pale blue forget-me-nots, dotted with little, pale pink hedge-roses which indicates the border line between crown and brim. To this quaint, graceful trimming ensemble is added a little, plaited ruche of shimmering taffeta ribbon in the clear, delicate pink of the little roses, which serves for outlining the edge of the brim, and enhances the characteristic Rococo effect of this model.

Lower.—This handsome Charlotte model is a large, artistically shaped chapeau of fine leghorn, dyed a deep tone of violette russe. (This color reminds one of the dark, rich purple tone of the large-petaled Russian violet, and is exceptionally well liked and frequently employed this season.) The shape consists of a high, wide crown, straight from headsize to flat top, and a cleverly formed brim—partly à la Rembrandt, partly in Directoire effect. The left side is pressed down flatly, sloping at a pronounced slant, and the middle front is gracefully curved up, sloping down again as it nears the right side. From this point on, the brim turns sharply upward, forming a large, slender revers, which, however, flattens out again towards the back, and this movement is truly in Rembrandt style, creating a stunning silhouette at the right side, which is in marked contrast with that produced by the left brim section. The crown is banded with a wide torsade of velvet ribbon in a slightly lighter tone of violette russe, and in the front is decorated with a little rosette-shaped bow of the same, but the trimming proper is disposed at the right side only—a tall, imposing touffe of lilacs in deep tones matching that of the hat and ribbon, but shading into a dull pinkish beige at the ends, is fenced up against the side crown, and intersected with a few large, full-blown crush roses in exquisite dull brownish rose tones. These blend superbly with the various violet tints employed, and afford a pleasing and thoroughly harmonious finishing touch.

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Left.—In the stunning Knox model here pictured, the leghorn shape, which forms the foundation, is given charmingly graceful Directoire outlines, and it shows the rich, expressive "beurre" tint, which is only to be found in the very choicest material. The brim is by far the most important feature; it is very large in circumference (alike on all four sides) and droops in capeline effect in the front, from there curving down flatly, so as to fit the wearer's head snugly at the sides, the back portion being softly crushed and folded, to fit the head like a bonnet. A wide torsade of supple, moiré-faced satin ribbon in pale creamy white encircles the crown loosely, and forms a large, carelessly tied bow at the right side, and its ends are crossed at the back of the brim, and taken over to either side, from where they extend in long, loosely hanging streamers. A superb bird of paradise in magnificent, natural tones of brilliant sulphur, orange and primrose, shading into a pure white perches on the flat top of the crown in the front, and its lovely silky tail-feathers spread out wide over the left side, affording a delightfully chic finish.

Right.—Soft, delicate tones of marjolaine (the new bluish lilac tint) prevail in this ultra-chic Knox model. Fine, pressed horsehair in the second lightest tone of this lovely color furnished the material for developing the shape, which is composed of a tall, slender, cylindrical crown, and a brim of considerable expanse, which droops slightly from the base of the crown, but is deftly turned up at the outer edge, so as to grant a glimpse at the smoothly applied three-quarter facing of soft satin in brilliant black. The middle front and back portions of the brim remain rigid. The monotony of marjolaine tones is not interrupted on the surface of this model, for the garniture shows them in all their glory—from a soft, deep tone, which is almost like the hue of the Parma violet up to the clear, pale, almost white tint of the passion flower. A number of long, full-flued ostrich plumes are bunched up, and fastened in the front, swathing the entire crown, and most of the brim, too, with their velvety softness, and adding a considerable number of inches to the hight as well as width of the former. Slender, filmy touffes of heron aigrettes in pale tones of marjolaine are interspersed among the plumes.

Lower.—The flower-laden hats are among the most handsome and summery looking models of the season. This model is a shape of fine, deep yellow leghorn with the ample dimensions and the exquisitely graceful outlines of the original Trianon hat, so much affected for the "fêtes champêtres" of Marie Antoinette—the wide brim is allowed to droop at will at the sides and front, and is deliberately depressed at the back, coming down at an effective slant. The crown rises tall and slender from the centre of the brim, and by the straightness of its contours emphasizes the graceful dents and curves assumed by the latter. Masses of heavy clusters of lilacs in soft, delicate natural tints, as well as greenish-white tones, are piled over the crown at front and sides and droop heavily over the top. They look very lovely with the bright sap green foliage. A harmonious finishing touch is introduced by means of wide streamers of double-faced, supple satin ribbon in a clear, warm ivory tint.

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Left.—Tuscan straw poke, after a Tore model in an 1830 style. Shirred velvet in mahogany color edges the brim and forms the crown band. It is trimmed with ostrich plumes in tones of mahogany and long, self-tone velvet ties.

Right.—Large Marie Louise hat of black crin straw, faced with black velvet. The crown is covered with a swathe of apple-green velvet, finished with a band of black Chantilly lace.

Lower.—Georgette model in black crin straw with a trimming of four black ostrich plumes.

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Upper.—An ideal street hat for immediate wear (a recently imported model from Marie Crozet) is the one here illustrated. It is developed in the ever-fashionable combination of black and white, which is always identical with the truly refined taste. It is a big, tall turban of enormous circumference, which is finished with a little brim of diminutive dimensions, just wide enough to give a pretext for the soft, white yedda facing, which contrasts so effectively with the glossy jet black of the novelty straw braid of which the turban is fashioned. The garniture is disposed in the middle front and serves for lending additional hight as well as for softening the rather pronouncedly rigid contour; it is effected solely by a tall, full novelty quill effect of snow-white, thickly curled ostrich, and it increases the jaunty chic of the ensemble to a marked degree. Attention is called to the chic new profile line produced by the clever adjustment of the turban. The headsize being unusually large, it slips deep over the wearer's head, almost touching the ears and concealing practically the entire coiffure at the back, while the larger part of the forehead is allowed to remain exposed.

Left.—This illustration pictures one of the new "casque" turbans, which are so much en vogue just now—one of the latest and most admired new creations of Mme. Carlier. The shape is all in one piece—merely an enormous, hemispherical crown—and is on its entire surface covered with a compact mass of countless little straw braid loops, evenly and symmetrically distributed, and showing a deep, warm tone of prunelle. In order not to conceal any of the smart contours of this ultra-fashionable model, the garniture is extraordinarily sparse, and it is so disposed as to call particular attention to the unique conception. At regular, long intervals a full-blown Maréchal Niel rose in gorgeous pinkish-orange and soft, pale sulphur tones is crushed among the little straw loops at the extreme outer edge of the turban, and framed with a little, leafless wreath of large-petaled Russian violets in somber purple tones, matching that of the straw braid exactly. To this is added a clever touch of soft, grayish lichen green in the shape of a graceful arrangement of velvet ribbon loops, posed over the left side of the "casque." This latter completes the stunning blend of rich and pale yellow and deep purple to perfection.

Right.—Strawberries afford the garniture of the lovely midsummer chapeau from Camille Roger, which is displayed in this illustration. They are made of soft velvet (quite the latest departure) and show their natural tones of glowing ruby in the luscious, ripe berries, while those that seem to have been picked during their ripening process are in delicate pinkish and yellowish red tints, or in light green with dashes of faint pink. Tied up with a mass of natural foliage in various tones of green, the strawberries form a thick semi-garland, which ornaments the front and sides of the chic little Directoire hat of fine, pressed leghorn in the palest of ivory tones. Its crown is balloon-shaped and just as wide as it is tall. A wide, softly crushed and artistically draped torsade of supple moiré ribbon in a quaint, somber bronze tone encircles that portion of the side crown which is not concealed by the strawberry garniture, and produces a smart, though decidedly unconventional trimming effect.

VOGUE MILLINERY POINTS

The brims are treated quite nonchalantly in some of the new models. Either they are so narrow in comparison with the enormous crowns as to be hardly noticeable under the garnitures, or they are much larger on one side, and flatly turned back in wide revers, the latter being the case in a chic model of fine-ribbed black Milan. The crown is enormously broad, and also quite high, and the brim shows a surprisingly narrow width at the back, right side and centre front, where it is allowed to droop, while the left side shows a conspicuously broad width and is turned up in a bold revers, showing a facing of soft, ivory-colored faille. A crown band, or rather crown drapery, for it is very wide, is arranged about the hat, and shows the same tone and texture, and so does the immensely large bow, which is disposed at the right side of the crown, forming the sole garniture.

There are new hand-worked bandings in the market which are really gorgeous; some of tulle, the heavy, coarse-meshed kind, and others of fine chiffon, with exquisite floss-embroidery in rich Oriental, or dull, vague Rococo coloring. The designs are mostly copied from antique embroideries—quaint scrolls and arabesks—and oftimes as many as ten different shades of silk are used in executing them. There are also superb bandings of fine gold tulle, with rich trimming of applied gold braid, and embroidery done in gold thread and with gold sequins.

A Charming variance from the regulation poke brim is effected by interrupting the line of the brim, by means of a slit in the centre front. This divides the brim in two halves, each edge sloping gracefully, and in connection with the softly drooping sides, and the conspicuously short back is extremely becoming.

On a smart walking hat of terra cotta chrysanthemum braid the garniture is formed by seven supple quills in graduated lengths and the same tone as the braid. The quills are lapped, the one over the other, and are posed over the reversed left side of the brim, curving up gracefully, and surmounting the tall, conical crown very slightly. A narrow torsade of dull moss green moiré ribbon is laid about the crown, terminating at the left side under a big chou of the same, and a little cluster of nasturtiums, in various tones of terra cotta and dusky green.

SPRING PICTURE HATS

FROM JESSETTE

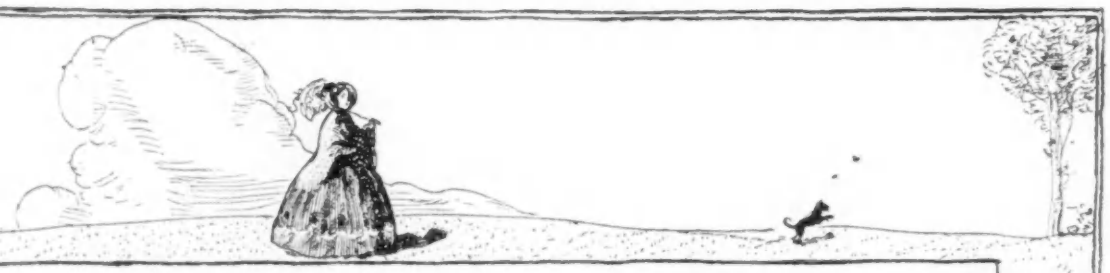
FOR DESCRIPTIONS OF HATS SEE PAGE 656

THE LATEST DESIGNS OF MARIE CROZET, CARLIER AND CAMILLE ROGER

FOR DESCRIPTIONS OF HATS SEE PAGE 656

Photograph by Waldon Fawcett

Miss White is the daughter of the American Ambassador to France. Her engagement to Count Scherr-Thoss, a young Prussian army officer, has recently been announced.



A GREAT EDUCATIONAL OPPORTUNITY.

ALTHOUGH both native and foreign manufacturers have invested millions of dollars in the moving picture shows of our large cities, and it is generally known that immense numbers of persons are attracted by such places of moderate priced entertainment, few have been the attempts dispassionately to study the aims and effects of this type of recreation, or to ascertain whether a form of entertainment which has so captivated the fancy of a large part of the public can be turned to educational advantage. Led by the denunciations of ministers, who have never made a careful investigation of the situation, and by the malicious misrepresentations of cheap amusement purveyors and saloonkeepers, whose business has been interfered with by the popularity of the industry, to believe that moving pictures were a source of such evil as demanded their suppression, it is perhaps not surprising that the general public has made no attempt to get at the facts, but why professional educators, and laymen interested in welfare movements, have not informed themselves as to actual conditions, and long ago deliberately endeavored to turn such an influential agency to the moral and mental profit of the community, is a mystery. An investigation of this kind would have been comparatively easy, since for years there have been manufacturers and exhibitors who would have been glad to co-operate with any well-organized movement for the extensive development of the best features of the business, and indeed the neglect of the opportunity is responsible for such defects in its operation as have made those engaged in it feel the need of the appointment of a Board of Censors, and of support by an organized group of the public, if the industry is to be properly developed.

There is no other kind of entertainment which can take the place that the moving picture has come to occupy in the lives of those whose opportunities for recreation are sadly limited. It is to those who can give only nickels what the playhouse, the opera, and other varieties of stage and platform entertainment and enlightenment are to those who can afford to pay dollars, and it is, besides, in the great majority of cases, the only chance the poor man and his children have of seeing the wonders of the world in nature and art. Because this inexpensive pastime is so far reaching in its influence, it is one that all citizens should take cognizance of, and those who are interested in municipal conditions can find no more important use for part of the time they devote to public service, than in visiting the shows, seeing for themselves the kind of entertainment provided, and making it worth the exhibitors' while to increase the educational value of the pictures.

Owing to the persistency with which the well-to-do classes have passed by on the other side and left this mighty agency for good or evil to the management of any one who might care to undertake its exploitation, some of the clean-minded film manufacturers, who are ambitious to have the industry developed into a great factor for the mental and moral benefit of the country, as well as for innocent entertainment, have undergone the discouraging experience of having beautiful films prepared at great cost and with great care as to authenticity of detail, remain upon their shelves, because exhibitors have pronounced them too tame. The question now is whether conscienceless exhibitors shall be permitted to make money by exhibiting anything (however banal or indecent), that the people will support, or whether the motion picture industry shall be made to uplift as well as entertain? The decision rests entirely with the public, and it is to be hoped that it will decide wisely, for by encouraging the upright film manufacturers and exhibitors, and by discouraging the others, it can make this form of passing the time a thing of leading and light in a high sense.

EASTER WEDDINGS—DESERTED TOWN HOUSES—EASTER DINNERS—WHAT TO EAT AND DRINK—NEWS OF AMERICANS IN EUROPE.

LEnt departs and behold the dawn of a new Easter! According to the almanacs the spring is here. As I have already said, Lent has been most interesting. Complex questions have kept fashionable women busy, and now that the dull season begins in verity, there is a general packing up and a sortie for Europe or the country. The spring weddings take only a few weeks to get through with. There is still surviving the superstitions about May and there are few nuptial events for that month. Nuptial events! Many seem to have but little signifiance in these days, as it is apparently difficult for many couples to keep well in harness, and prominent families (they are in reality prominent, although one hates the term) are again steeped in scandals. But, then, we live so much in the public eye that we cannot do the slightest thing without getting into the newspapers.

Early Weeks of Easter Gay for the Young

The first week of Easter in New York will be quite gay for the young people who are to have several dances and a few debutantes will have late bringings out. Some of these were deterred from coming out earlier in the season by mourning. Later we are to have a coaching parade. There is still some doubt about the races, as last year they were not a success. New Yorkers have been faithful to their town this year, and perhaps they deserve a respite. Houses are being closed everywhere and the uptown streets, lined with handsome residences, show desertion. Homes are sealed up by protection companies and entire streets become as paths in cemeteries. Everyone who can goes to the country over the Easter festival. The town is left to the crowds who come in from the suburbs and the outskirts and the mean streets and the hotels and the boarding houses, and who solemnly parade up and down the avenue, fondly imagining that they are in the vogue. We celebrate Easter now with gifts of potted plants and offerings of books and bonbons and trinkets. How I loath the potted and forced azealia, the very Broadway belle of a flower—showy and flaunting. The pinkish blossoms, too, often fade to a magenta, and when the blooms wither away and fall, there is but little that is more melancholy than this specimen of the florist's efforts. But, then, there are yellow forsythia and Easter lilies, and those dwarf climbing roses and lilacs and hyacinths and a multitude of flowering plants. Some of the garden magazines tell how to preserve for another year these plants, but as you leave the city by motor or train and pass the vast array of flats and apartments in the upper regions of the town, you see on fire escapes and balconies the skeletons of these unhappy floral favorites of the Easter, very much in the state of the Last Rose of Summer.

I am keeping open house at Hillsley. New Yorkers are not impious if they do not attend services in the city churches. We have our chapels and country shrines within motoring or walking distance, and the glorious feast of the Resurrection seems best celebrated by mountain and wood side, in fields, quiet hamlets and amid the awakening of nature—who herself at this season symbolizes the rising from the dead.

Modish Dinners

There is nothing new in Easter dinners. Flowers again appear on the table, but unless they are in one vase or low bowl, they are almost kept flat. The huge decorations which hid guests from each other are not used any more. Dinners are simple, but the menu must contain all the delicacies of the season. But there must be no musses or messes; no ornamental salads of impossible things. For instance, take the dinner given by Mrs. Herman Oelrichs at the Plaza on the evening of the tableaux for the benefit of the Lisa Day Nursery. Here were seventy people around one great table. Gold candelabra and here and there an Italian marble vase filled with red roses were the principal decorations. The centre of the table had a sunken space filled with red rambler roses. The menu comprised the inevitable canape-caviare-oysters, (clams are out of fashion and grape fruit is only for luncheon, and is going out also—even at that meal), clear green turtle soup, shad planked, a baron of early lamb with fresh green peas and potatoes in their jackets; asparagus; chicken Vendôme (I believe it had a truffled sauce), salad of the hearts of lettuce, Melba peaches, cakes, coffee and liqueurs. And there were two champagnes—one dry for the beginning of dinner, and a vintage wine. It took fifty minutes to serve this dinner.

Men may drink a little Moselle, or perhaps sherry, with the first course, but even this is not always served. At small dinners, without champagne, Moselle or stein wines are favorites. These are thinning. Always now an hour after dinner mineral water is passed around. This is imported, and one brand is the fashionably favorite kind. You can serve it either in glasses already poured out or in the bottle in a silver stand. It is a light, sparkling water, not heavy, and a good digestive.

Drawing Power of a Name

I looked in at the tableaux for the Nursery. The auditorium was practically jammed to the doors, and on the last day the patronesses began to refuse to sell tickets. Three Vanderbilts were in the caste. Mrs. Harry Payne Whitney made the best of the poseurs, and she was barbaric in the display of jewels. She was one mass of diamonds and pearls. Little Mrs. Reginald Vanderbilt seems frail and delicate, but she was very picturesque in the Dante tableau. Mrs. William K. Vanderbilt, Jr., was dashing as an Oriental maiden in the desert; but she unfortunately dropped her pose before the curtain fell and began to laugh. Miss Howland and Phoenix Ingraham made a delightful couple of the olden time, and posed splendidly. Miss Farrar, the singer, was also a delight, and she sang exquisitely. It is a pretty idea these tableaux from operatic subjects, each introduced by song. Mrs. Burden danced most dashingly.

Decorations

It may be of interest to know that the King of England is expected to be the godfather of the Ward baby. This is the first child of Mr. and Mrs. John Ward. Mrs. Ward was Miss Jean Reid, the daughter of the present Ambassador to the Court of St. James; also that the Earl of Granard has been made a Knight of St. Patrick. This is the third of the great orders. The first is The Most Noble Order of the Garter; the second the Most Ancient and Most Noble Order of the Thistle; and then the Most Illustrious Order of St. Patrick. The Bath comes afterwards, and was given to commoners, who were obliged to bathe or take a ceremonious tub as a preliminary in the investiture. Perhaps Commoners in Great Britain in early days were not so enthusiastic on the subject of tubbing as they have been for the last two centuries. There are only thirty-two in the Order of St. Patrick in addition to the Sovereign, some members of the Royal family and the Lord Lieutenant, who is Grand Master. The decorations are a Badge, Star, Collar, Mantle and Ribbons. The Badge and Star have each of them in the centre St. Patrick's Cross in red, surmounted by a green leaf of shamrock, each lobe of which is charged with an Imperial Crown. Around this is a circle with motto, "Quis Separabit?" (Who will separate us?) in gold. The ribbon is sky blue and worn over the right shoulder, and the mantle is of sky blue tabinet with white silk.

On special occasions, the new Knight will appear with his regalia. His bride, who was Miss Ogden Mills, of New York, has already astonished London with her superb jewels.

Military Social Administration Changed

Already has the Taft administration begun to show its policy in etiquette at the White House. Everything is to be simple but dignified. The military rule which rather suggested the first days of Napoleon before he became Emperor has been set aside and the atmosphere is judicial. Mrs. Taft is said to be an admirable housekeeper and a charming hostess. Mrs. Roosevelt was too retiring, and matters were run by a set of adjutants. There will be no more Social Secretary, and the young woman who relieves Mrs. Taft in answering letters is a stenographer and one with a business training. Miss Hegner, who retires, had a little too much responsibility and became a social arbiter. The appointments to the embassies show that the reign of splendid entertaining in foreign countries is to be ended. Men will not be appointed for their wealth, and habitations may be provided by the Government, so that one Ambassador cannot spend more on his local habitation than another. Matters of etiquette belong to this department, and I shall watch carefully and criticise whenever the opportunity arises.

ULTRA DISTINCTIVE SUMMER GOWNS

Hierarchical is the key-note of the loveliest, the richest and the most exclusive of the new gowns. It is an effect possible only to the few, and this in itself makes it especially desirable to those who do not care to wear clothes that may be duplicated in general effect at any private or semi-public gathering. Embroidery that is splendidly stiffened with bullion, stones, glass beads and heavy silk, cord or soutache traceries renders exceptionally decorative any gown of soft supple material, massed in a broad, straight band across the back of a tunic, at the tip of a train, outlining a stomacher and stole, or stiffening into angles the wide hem of a surplice sleeve or sacque coat.

A simple summer frock in dotted white muslin is given this touch of stateliness by a rich deep embroidery in black and white jets mingled with white soutache on white net, which stiffens the wide hem of a short sleeve and is laid across the hem of an apron overskirt of the muslin, which overskirt is simply folded, flatly and smoothly, about the torse, lapping over at one side of the front, one hem much longer than the other. The edges of this opening are stiffened with a slender band of jetting, and it is so lapped that the broad design of the hem mounts almost to the hip on the shorter edge and descends to the ankle on the lower. The underskirt of the dotted muslin is crimped, hemmed and drags limply over a soft foundation of plain white muslin, and the softest possible folds of mull, both plain and dotted, enfold the bust above a belt of elephant gray tussore tied behind in a square loose Japanese bow without ends, under the outlines of which the lines of the waist quite disappear.

Equally odd is a gown in plain white linen in a trailing sheath, down the front of which there is a stole made of a Syrian silver scarf, finishing below the knees with a deep silver and white linen fringe. There is a narrow band of the same embroidery down each side of this panel and others about the back across shoulder blades and knees. An overdress in soft linen net dotted with silver beads is fulled to hang below this high waistband behind, passing under the knee-band, and drawn up to puff over it, its hem falling free and full and edged with a narrow silver and linen fringe. The long white net sleeves and guimpe are worn over fine silver gauze, and a cluster of emerald green cherries with scarlet leaves is thrust into the waist line in front.

A designer of unusual skill and taste has devised several wonderful gowns by enwrapping a simple crêpe or liberty satin frock in a broad, stiff, straight band of richest embroidery, twining it about the skirt and dragging it across the torse in effects that are thoroughly ecclesiastical. The stiffness of this decoration enhances and emphasizes the clinging effect of the foundation, which is allowed to mould the figure. Rather unusual for the spring and summer seasons are these rich effects, which are thought more suited to heavy materials; whereas, when applied to gauzy, semi-transparent fabrics, their artistic beauty is rather intensified.

Apparently out of season, also, are brocaded effects, but we see them this spring, raised velvet or satiny designs embossed or applied to filmy fabrics, to mull, to meteore crêpe, or to supple silk cachemire. An old blue liberty silk voile has a large spiral garland of brocaded flowers applied to the skirt in careless fashion from hem to hips, while its corselet effect is completed by airy tulle and lace. This filmy skirt is weighted by a hem of liberty satin in the same shade. Another gown has a skirt in fine Indian silk about which rambles a large embroidered vine that is the skirt's sole adornment, while the bodice is simply of rows upon rows of narrow fringe and folds of tulle.

One of the prettiest fashions of the present season is the use of linings of a different color from the costume. Not only are evening and dressy afternoon wraps lined with contrasting shades, an old blue with old gold, a pistache green with pale mauve, a deep plum with bright cerise, etc., but tailored costumes of tussore and other silks have coat linings of a different color, liberty satins lining cachemire and serge garments. The lining may not necessarily be lighter, often it is darker, and even black is used with effect on certain white or light toned costumes, this being especially striking when coat-tails are draped or folded over, looped or knotted in some of the many curious and interesting ways in vogue.

One of the prettiest arrangements whereby underdress, overdress and the lining to the overdress are of three distinct colors, consists of a long underdress of rose-colored mousseline de soie, hemmed simply over the same tone, and showing only as lower skirt and draped angel sleeves. Over this there is a silk polonaise, draped about the bust in a slightly Greek effect and hanging in two long skirts that loop up behind, this in midnight lapis lazuli blue lined with mauve, the lining showing down each draped edge. Silver galloon entwines bust and shoulders and oversleeves, and a big pink rose fastens the folds on the bust, another nestling in the hair. Flesh-colored stockings and lapis lazuli blue satin slippers complete the exquisite effect.

Pink or blue linen summer dresses will be fetching with guimpes of brown or elephant gray net, with gray or brown shoes and stockings. An odd beach costume consists of a skirt of ecru tussore plaited thickly to a straight cuirass that buttons up the side of the front, this worn with a coat of red cloth whose cut away skirts, longer behind, have points that lap over at the front well below the waist line, fastening there with three red cloth buttons, while on the bust it fastens only with a cravat of black satin that completes a little black satin collar. There are buttons on the long sleeves and on the back of the fish-tail behind. The accompanying hat has a round crown of chamois skin and a rolling cavalier brim of ecru straw, a chamois skin necktie bow and band, and two curving straw quills, its ornaments.

A Lenten duty that many have conscientiously adhered to has been the treatment of the hair, which has obliged complete retirement for a time. Irons, curlers and wavers of any kind have been abolished, and the hair encouraged to attain an evenness of length and a smoothness of texture and a brilliancy of color that will allow it to be worn in the newest fashion. The hair is draped and banded about the head in close, flat, smooth encircling lines, very low on top, and laid over a cage about the back, simply to support its length without coiling, a band of ribbon and small pins confining the ends where they are tucked in something of a French roll. With brilliantine as a final touch, the hair is thus converted into a smooth casque that is severe and precise to a degree. It will take some time for most women to get accustomed to the absence of the fluffiness and curliness, but the result is one of great distinction.

With such a coiffure the Oriental turbans made of twisted rolls of gauze or of supple crin, wound about the whole head, and trimmed only with an upstanding aigrette, are most effective, for anything like frivolity of locks would be inconsistent with the solemn Arab's head-gear.

Aube de Siecle.

Smart beach toilette of white viyella flannel braided with heavy cotton soutache. The seams are strapped with wide bands of the material.

BECOMING AND FASHIONABLE EVENING COIFFURES

PARIS

(From Our Own Correspondent.)

NEW FASHION IN SKIRTS EXEMPLIFIED IN BLACK CREPE COSTUME—SCARF OF GREEN TELLINGLY PLACED—SKIRT OF MAUVE SILK SHOWS YOKES ONLY AT SIDES—NEW SLEEVE SHOWN ON NATTIER BLUE COSTUME—FASHIONS TENTATIVE—ONE FORECAST

AT the vernissage of the Société des Amateurs in the Pavilon Alcazar there was the usual brilliant gathering of women of the smart and well-gowned world. Indeed an air of unusual preparation was evident in the splendor of the decorations and of the toilettes in honor of the visit of Edward VII., King of England. Informally he strolled in and remained an hour chatting with his friends, the titled amateur artists, and admiring their work. A white-haired woman talking with the King before a picture of the Countess de Chimay, was gowned attractively in black météor crêpe. The skirt, after the new fashion, was gathered full to a deep hip yoke, dropping much lower in front than at the back. Massed with fine silk braid embroidery, it had a cuirass effect, closing invisibly, and mounting straight, curveless, to the bust. A long scarf of the new brilliant green with heavily fringed ends was shaped into mantle form by a cluster of shirrs in the middle of the back covered by a three-cornered motif of gold and silver embroidery. Bright green ribbon banded crown and brim of her great coal-scuttle hat, made of the coarsest possible black straw. A clump of green feathers, stiffly waving, reared themselves from one side.

YOKE SKIRT

A skirt of mauve ottoman silk showed the yoke only on the sides; the front breadth hung straight from the bust. Beginning at the edge of the yoke were large buttons, and a deep pointed design of embroidery finished the hem and adorned the yoke. Joining it across the back of the skirt, mounted very full in deep plaits, was a wide ribbon of black satin tying low in a loose looped bow. With this was worn one of the new small tri-corne hats of fine black straw; piped and banded with silver ribbon that tied perkily into a tall stiff bow, set in the dent on the left side.

Poke directoire formed of plain and fancy yellow straw. A sash of pale blue ribbon is drawn about the crown, studded with rosettes formed of one large rose and a circle of button roses. At the left side a pale blue plume stands erect.

ODD SHAPED COAT

Of a dull brick color, one of the odd shades of the season's color-card, was a costume worn by the Duchesse de Rohan. With a long limp skirt, that fell very full about the feet over a white lingerie petticoat as soft and as long as the dress, was worn a straight coat cut with sides long and pointed. To shape the point it was cut in a slanting line towards the front, where, half-way between belt and knees, it buttoned with three buttons, slanting again above this odd closing to remain open. Thus was revealed a wide wrinkled belt of matching satin and a fluffy lace jabot that finished the high straight choker of glossy white linen solidly stitched, and edged with a tiny plaited linen frill. At the joining of the jabot to the collar a bow of black velvet was set in a careless, one-sided adjustment.

NEW SLEEVE FALLS OVER FINGERS

A new sleeve was noted on a costume of Nattier blue Shantung woven with a round, smooth thread that gives it somewhat the appearance of ottoman silk, while retaining the peculiar surface gloss of Shantung silk. Between the top of the sleeve, cut in one with the shoulder of the half long coat, and a high tight part that pointed over the fingers, was an elbow puff arranged flatly on the inside of the arm to drop long at the back.

LONG FRONT WAIST LINE SMART COAT

The straight, long waisted line, so prevalent on the costumes lately launched, was achieved on a loose hung, three-quarter long coat of white cloth by passing a three-inch band of the material through narrow slits cut at intervals of four inches or so, about the hip line, somewhat after the manner of the old Norfolk jacket. Pointing, and meeting in front, it held the coat together by one button. This method of fastening is a pretty one and practical, preventing the coat from flying untidily, while permitting the dainty finish of the blouse or chemisette to be seen. The neck of this youthful looking coat, and the long, tight sleeves were finished with a strap and button motif in harmony with the belt.

Topping this swagger coat was a small hat of fine violet blue straw launched first, a week earlier at Monte Carlo, by a famous French demi-mondaine. With a round crown, a narrow brim, it is like a Derby riding hat save for a widening of the brim at one side as it turns up a little, sloping away from the face. Fancy the chic of it, severely trimmed only with a band of black satin ribbon and a huge rosette formed of many loops of narrow black ribbon!

TUSSORE COAT OVER CLOTH SKIRT

An American duchess wore smartly a long plaited skirt of old blue cloth and a coat of heavy rough finished tussore. Adjusted to shape a waistcoat was a long scarf of soft black satin that, crossing in front, passed through slits in the side seams to tie at the back, below the waist line, in a large bow. Accenting the dash of this costume was a "bonnet" shaped hat of coarse blue straw, trimmed only with two excessively wide, and long, stiff quills of a bright orange held across the front by a great jet cabochon.

TREATMENT OF NEW STRIPED SILKS

The first evening of the exhibition of de Peintres et de Sculpteurs, under the presidency of Rodin, I admired a couple of gowns of the pretty striped silks; flowered wreathed, or rose dotted white stripes, an inch and a half wide, alternating with stripes of a plain color. With green for the prevailing color was one of these silks gathered into a full skirt to a surplice bodice. Inside this, clasped lightly at the throat by a single jewelled stone, were crossing folds of soft white mull. It was enchantingly simple and quaint! Over a gown of old rose crêpe was a tunic of fine black Brussels net lightly embroidered with gold and edged with a wide silk fringe. Fastened under one arm it dropped to the opposite hip, held in a cluster of fullness under a large rosette. The revealed shoulders and the arms were covered with fine tucked mousseline de soie. Tight, top and bottom, the sleeves puffed largely at the elbows.

Cage hat of black Chantilly lace, which falls over three wreaths of roses attached to the plain net covered frame beneath.

STRIKING COSTUME

A close hung skirt of Parma violet cloth, mounted in girdle shape above the waist line, was slashed from the top, downward, over wide V-shaped motifs of rat-tail embroidery done on black tulle. Corsage and sleeves were of the embroidery. Leaf green silk outlined the top of the girdle

crushed into a great soft rosette at one side of the front.

STYLES PREMATURE AND TENTATIVE

It is a period of transition. The models displayed at the gown creators' made of late spring and early summer materials ordered to be worn at the south, are premature and tentative. It is the tailor rather than the couturiers whose rule is felt at present. In his domain there are few changes. Skirts remain short, or long, as one wills. More ample at the hem, they remain close fitting over the hips. The long, loose line of the coat, so becoming to all figures, all ages, is not changed. Still without seams in the back, absolutely straight, they continue to be trimmed with braids of various sorts, tiny bands of silk handled in the manner of braid, and many or few buttons, placed according to the fancy of the maker.

BLOUSE MUST SUGGEST BEING PART OF SKIRT

A few of the designers retain the skirt mounted more or less high above the waist line. It is still considered quite imperative that the blouse suggests itself as a part of the skirt. Disliking the dark neck finish adopted in the autumn, women have now discarded it. Of whatever material the blouse, if transparent, it must be made over a white lining that is allowed to mount into a guimpe above a round or square opening.

WHITE LINGERIE BLOUSE TO THE FORE

In spite of this, however, the best shops are showing dainty new white blouses of distractingly fine hand embroidery done on the material, and accented by lace stripings and motifs. They are made with chokers to match, with either short or long sleeves, and generally close, more or less invisibly, in front. Few new net blouses are seen, up to the present moment, and it seems likely they are to be set aside for the old lingerie blouse made as diaphanous with hand a-jour work and lace as one's purse will permit.

ODD SASH ORNAMENT

A novel touch was added to a pretty toilette by a sash of black Brussels net. Starting from the under side of the round bodice on each side of the back, one end hung straight; the other carried across the back of the skirt met it and knotted once; the ends finished with large gold balls fell to the floor. One thickness of white tulle mounted from the top of the bodice, cut excessively low, to finish in a tiny square at the hollow of the neck. The short, tight sleeves of the embroidered net were lengthened to a little below the elbow by plain tulle. These, and the edge of the guimpe, were finished with three or four rows of coarse silk run in straight lines.

APPLE GREEN SASH WITH VIOLET CREPE

A gown of pale violet crêpe with a tunic skirt edged with deep tape fringe draped high on one side by three large embroidered buttons, was rendered effective by a sash of bright, apple green silk passed through straps at the round waist line to tie into an enormous bow a little to one side of the back. That was all! Except the fringe, and a mossy ruching of violet silk that edged the round neck, there was no other trimming.

LINGERIE FRANKNESS

Under the transparencies of afternoon indoor gowning the trimming of the under bodice, the chemise, or the cache-corset is frankly shown. In place of pink or blue running ribbons women who love originality use runnings and straps of black ribbon. Chic, these black ribbons are, at the same time, less open to the charge of immodesty, so often made against the colored ones by conventionally bred women of a generation ago.

FOUNDATION DRESSING

Though pretty lingerie is in order again, drawers, chemises, and petticoats (the last named unstarched, laced, and frilled into a mass of white fluffiness wholly fascinating as the skirt is lifted), the smallest possible amount of inside material is permitted above the belt line. As corsets lengthen below, they shorten above. On evening gowns only the waist line is stiffened. Above, the figure is restrained only with the sheerest of mousseline de soie, one thickness. Of another thickness of the same filmy stuff the corsage is lined. One wonders how the weight of the embroidery, the beading, that trims the corsage, can be supported by a foundation so slight!

SUMMER RUMORS

For the summer we are promised lace mitts to be worn with the quaint, short, gathered skirts of striped silks, and printed mousselines with gay flowered borders. Also the Swiss peasants bodice pointed top and bottom, laced back and front, over a muslin chemisette, gathered at the neck into a modest round and with short full sleeves. What wrap could be worn with this save one in mantilla form?

New hat pins, and belt buckles, and umbrella knobs are of gold ornamented with steel.

STRIKING AUTO HAT

A dashing hat for the automobile has a deep pot crown and moderate brim covered smoothly with soft blue suede, a lovely light shade. Under the edge of the brim one catches a gleam of gold, and it is banded with a wide gold ribbon twisted into a flat knot at one side.

The same house shows a hat of similar form covered with green enamelled leather. Black velvet trims this, circling the crown in a wide band finished in one of the new, perfectly flat and stiff double-looped bows strapped flatly across the middle.

NECK RUFFS

A new neck ruff of cream tinted Chantilly lace, with its flower design outlined with fine gold thread is plaited thickly into a wide neck ruff. It fastens at side or back with a large bow of matching ribbon.

Paris, March, 1909. F.

Gown of the new cream net with black net design woven through it and jetted. The lower part of skirt is of plain black satin beaded with a jetted band. The front panel and high girdle are jetted and the folds of satin over the shoulders are finished with jet fringe.

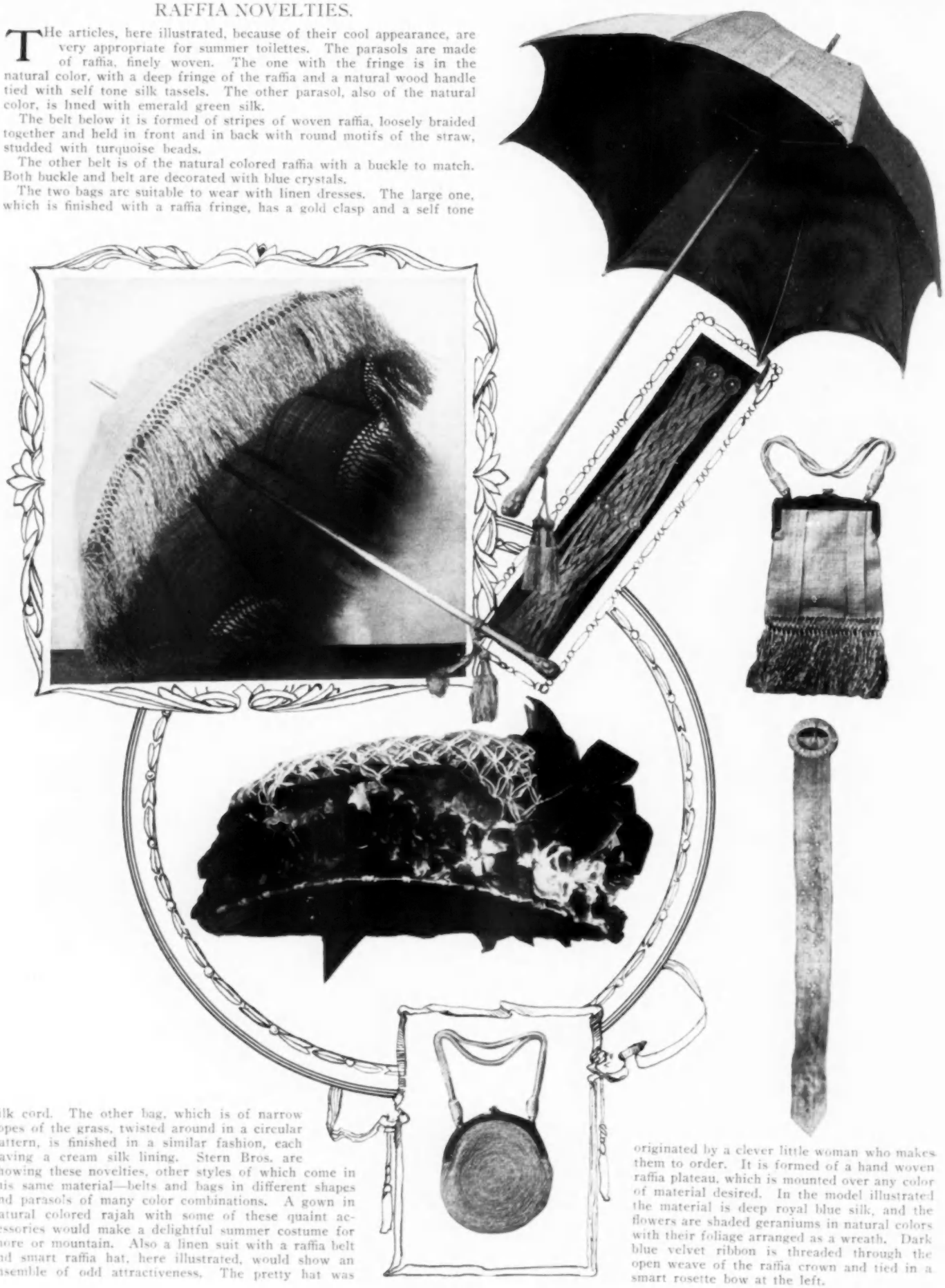
RAFFIA NOVELTIES.

THe articles, here illustrated, because of their cool appearance, are very appropriate for summer toilettes. The parasols are made of raffia, finely woven. The one with the fringe is in the natural color, with a deep fringe of the raffia and a natural wood handle tied with self tone silk tassels. The other parasol, also of the natural color, is lined with emerald green silk.

The belt below it is formed of stripes of woven raffia, loosely braided together and held in front and in back with round motifs of the straw, studded with turquoise beads.

The other belt is of the natural colored raffia with a buckle to match. Both buckle and belt are decorated with blue crystals.

The two bags are suitable to wear with linen dresses. The large one, which is finished with a raffia fringe, has a gold clasp and a self tone silk cord. The other bag, which is of narrow ropes of the grass, twisted around in a circular pattern, is finished in a similar fashion, each having a cream silk lining. Stern Bros. are showing these novelties, other styles of which come in this same material—belts and bags in different shapes and parasols of many color combinations. A gown in natural colored rajah with some of these quaint accessories would make a delightful summer costume for shore or mountain. Also a linen suit with a raffia belt and smart raffia hat, here illustrated, would show an ensemble of odd attractiveness. The pretty hat was originated by a clever little woman who makes them to order. It is formed of a hand woven raffia plateau, which is mounted over any color of material desired. In the model illustrated the material is deep royal blue silk, and the flowers are shaded geraniums in natural colors with their foliage arranged as a wreath. Dark blue velvet ribbon is threaded through the open weave of the raffia crown and tied in a smart rosette bow at the left.



Photographs by Felix, Paris

CLEVER TRANSFORMATION COSTUME DESIGNED BY ZIMMERMANN.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

SUMMER MORNING FROCKS.

THe gown on the left is designed for outdoor wear, and is made in the Moyenâge style, with the tight, plain bodice extended below the hips, where it is joined to the skirt. It is of lichen green linen, trimmed with white soutache in scroll design. The skirt where it joins the bodice is plain, but fullness is added below by means of the inset, plaited pieces of handkerchief linen in front, on the sides and in back. The yoke is of tucked white batiste, and the zigzag slashings on the outside of the sleeves are filled in with plaited frills of the batiste. The opening is down the middle back. Hat of novelty straw with a swathe of green ribbon and a large sunflower chou in self tone. Silk parasol in pale cream yellow.

The costume on the right is of fine serge in a cream white, trimmed with narrow braid and embroidery in black. The skirt fits snugly about the hips, while on either side and in back a pretty movement is made by inserting plaited pieces of white serge, striped diagonally in black. These give the required fullness. The bodice in front gives a jacket effect with a full revers to the right and bretelles over the shoulders. In back these bretelles are extended down into a point, finished by a cut jet button. The pointed piece set in the back of the bodice is also of the black striped serge. The noticeable thing about this costume is that the back and front views show quite a different movement, and, if desired, the front may be made to correspond to the back, which gives very long lines or vice versa, giving in back the bolero effect. White leghorn hat with a wreath of silk flowers in variegated colors. Parasol of Dresden silk.

SMART STREET TOILETTES.

THe street gown on the left is of mystery silk in pêche, a dull, golden peach color. The long moyenâge effect in front is formed by bands of the silk, covered with hand embroidered dots, below which the skirt hangs in a number of side plaits. The same effect is seen in the back at the upper left of the page. It fastens down the front by means of self tone cord buttons and frogs, and similar buttons trim on either side. The elbow sleeves are of the material, trimmed with self tone rat tail in stripes and walls of Troy pattern. Rat tail also forms a leaf motif at the corner of the embroidered silk bands. The lower sleeves are formed of a band of tucked batiste, below which is a puff of plaited batiste and an embroidered cuff, edged with a lace frill. The high batiste collar is finished top and bottom by deep plaitings. Hat of fine hair straw in white, trimmed with pêche colored rose. Polka dotted silk parasol in white and pêche.

The afternoon gown at the right is of fine satin serge in bitume, a purplish smoke gray, with a panel in front and back, which extends over the shoulders in bretelles. These panels and the side pieces of the skirt are trimmed with self tone embroidery in cord design, giving the effect of braiding. The sleeves, the bands across the yoke, in front and back, and the collar are of folded chiffon cloth in bitume, unlined. The deep yoke is of cream colored Venetian point lace, bordered by cloth covered buttons and frogs. This model would also be an excellent one for a tub frock in linen, piqué or gingham. In that case, it should be made in jumper style and worn over a fine, embroidered blouse, fastened by the buttons which surround the yoke. Hat of black leghorn with a mass of novelty plumage in bitume.

EXQUISITE AFTERNOON GOWNS

FROM MOLLIE O'HARA

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

FASHIONABLE TAILORED WALKING SUITS

FROM COWEN & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

STUNNING EVENING TOILETTE AND SMART HATS

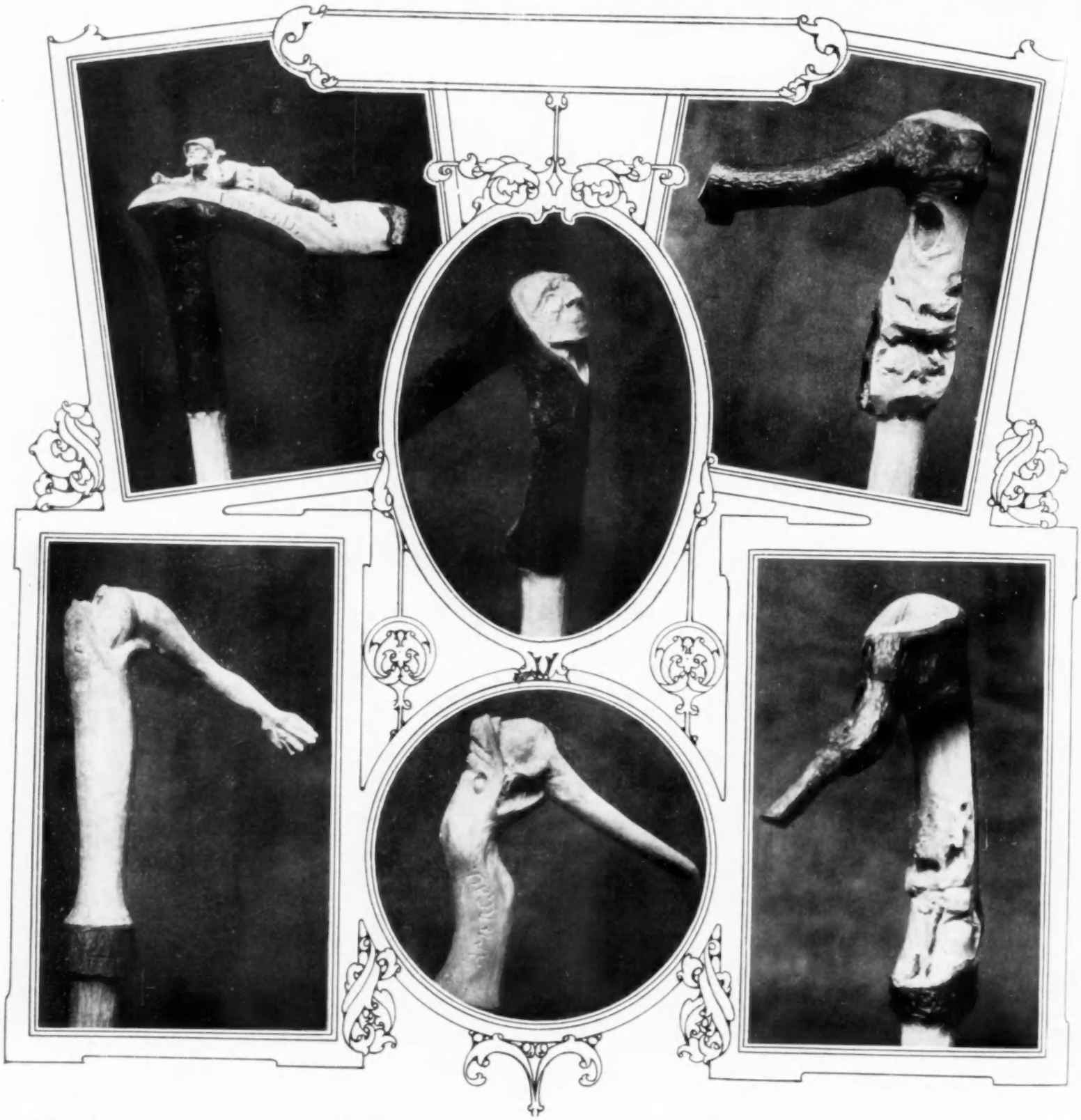
FROM LOUISE & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

THE NEWEST CORSET MODELS

FROM DOWNER, HAWES & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728



UNIQUE PARASOL AND UMBRELLA HANDLES FROM OBERAMMERGAU

By Louise Brigham

Nestled beneath the lovely "Coß," three hours' ride from Munich, lies one of earth's paradises, Oberammergau, the village of peace and rest, the village of God's pure sunshine outside, and within the hearts of its people.

A day's visit, to witness one of their plays, is a delight, but a week or week-end spent between these plays is indeed a benediction.

It takes a morning to reach this tiny village, dead to all the frivolities of the outer world, but wide awake, not only to the beauties, but to all the higher and better things of life. Art and music fill their very beings, while love to mankind, practically worked out in their daily lives, makes life the sweetest of dreams.

Carvers of wood are the majority of the simple villagers, as for centuries past they have been, and for centuries to come they hope to be, for they are happy in their art and satisfied in their calling.

It is to the little vine-covered cottage, the last house on the village street, just close to the new bridge which spans the river Ammer, that my thought returns in blessed memories. My first visit was as a stranger and then, as a friend, I have returned again and again during the past four years; always to find six of the family busily at work around the little carving table, about three feet by five feet, made of roughly hewn timber. The room is so small that from the table one could almost touch the walls. It is here that the good Herr Andreas Lang, his wife, three strong, noble sons, and a daughter live. And not they alone, for do not the two dear old grandmothers also bid you "Welcome," and later personally serve, in their modest way, hot coffee to all? They insist upon standing throughout the evening hours and, with a loving pat on the shoulders, ask you to be seated while the members of the family play on their violins, and sing and yodel in a charming way all for your pleasure.

It was here that I found each with his or her special subject, chosen in early youth and perfected as the years roll by; for "Each carving must be better than the last," said the happy Andreas, who carves the more difficult pieces, such as the Last Supper, with the twelve apostles worked out most minutely.

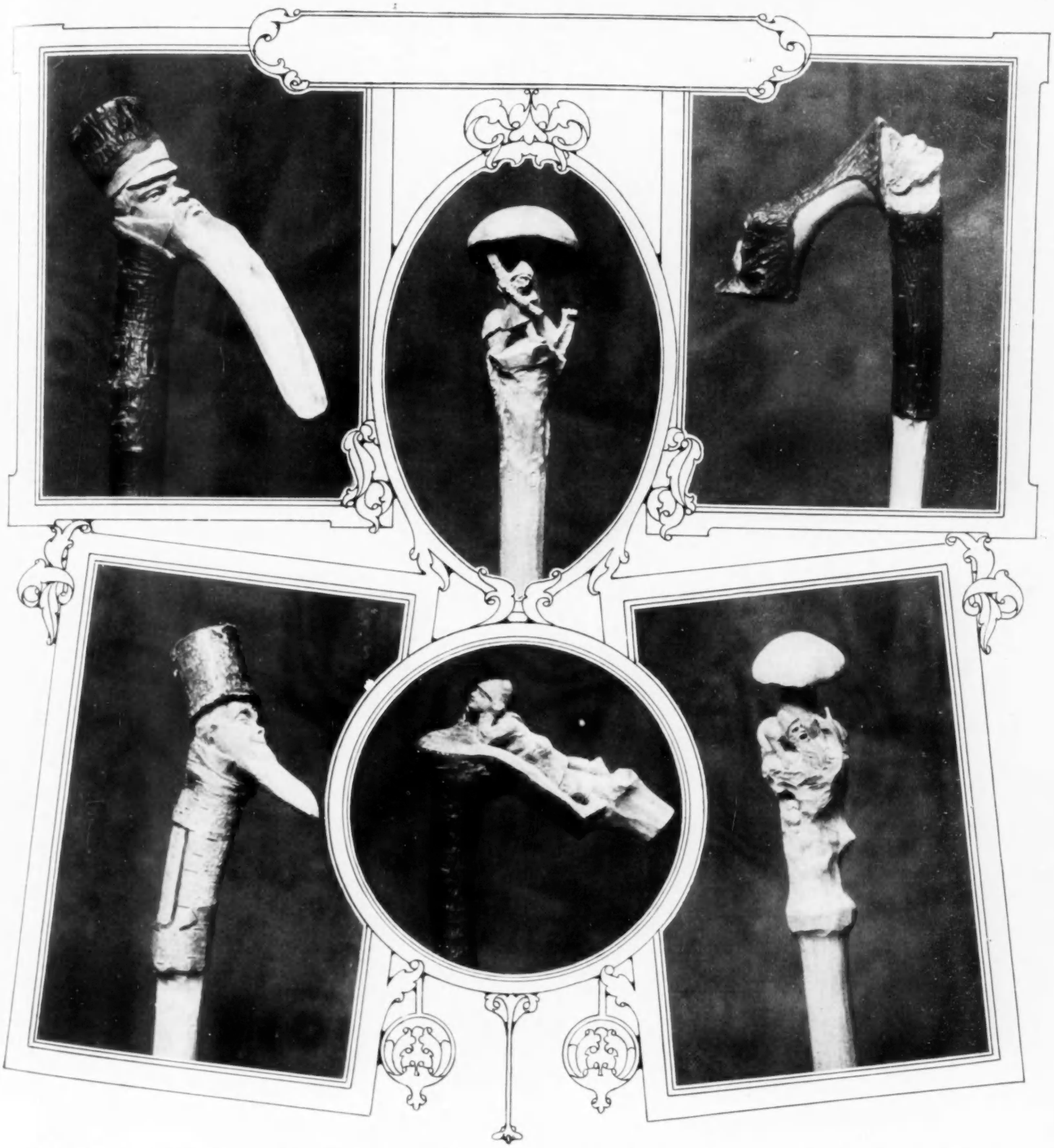
Theodor does only the "David," as he was honored by the villagers in being selected to take the part of David the Younger in the Kreuzelschule (The School of the Cross), which was given in the summer of 1905. From a bit of pear wood, with its bark still on, he brings forth a figure of great strength and character, and one gazes in astonishment at the likeness to himself, the profile being so true a representation of the youth we had seen in the play who "went forth to slay the Philistine."

Franz chooses St. Michael and the Dragon for his subject, changing each piece a bit to suit his fancy; while Faust, who is, perhaps, a more jovial character, as a rule prefers to carve animals.

Four years ago, little Lucia, the youngest, first showed me her work. Her subject was "The Good Shepherd," which she had been carving but three years (since the age of thirteen). The tiny figures are of less than three and one-quarter inches in hight, and yet gems for any cabinet.

Until recently, the faithful Frau has busied herself with the weaving of the homespuns for her little family, but, as Munich prices for cloth have been reduced, it is no longer economy to weave at home. She, too, now sits at the little table, carving fascinating paper cutters representing the various phases of the happy Tyrolean life.

But the grandmothers? Ah yes! Is Andreas's mother, whose title through the district is known to all as "The Lord Good Wood Carver of the Valley" (liter-



translated), for it is she who is the oldest wood carver in the vale, with the crucifix as her specialty.

With such surroundings, I hesitated a bit, wondering if my genial friends would consent to carve for me some unique handles for umbrellas and parasols to be used for summer suns and winter rains across the sea. The suggestion was well received, as it called for a new expression of their ingenuity, and the twelve handles here shown are the handiwork of the clever Andreas.

At my request, he selected his own subjects. And is it not interesting to see what he has brought from these rough birch and other twigs, the subjects which surround his everyday life, as well as those which are ever dear to the heart of the Tyrolean?

Note the two in the lower row of the opposite page, a bit weird at first sight, perhaps, but a closer examination shows our little friends of the River Ammer, Herr Snake about to devour Frau Frog and Fraulein Pollywog. Again, in two bas-reliefs, we find the lizard and rabbit, and the cat and dog at play. In these he has cleverly used the knotty portions of the twigs, thus utilizing natural holes and recesses.

The two with little toad stools with oval tops, offer smooth surfaces for knob handles. These he has finished by removing the entire bark, which gives a soft buff color in tone, a perfect harmony for summer pongee silk gowns. A touch of old German fairyland are these indeed, for beneath the toad stools are tiny gnomes playing with snails, while the owlet listens to the conversation. In the second one the owl is not present, and the snail evidently has been bidden to come out of his hole to be beaten "as black as a mole" by the angered gnome.

The Tyroleans basking in the sunlight might be from the hand of Frau Lang, so alike are they to her paper cutters. The typical Tyrolese costumes with the bare knees and whitling knife projecting from the pocket, are all here carefully expressed.

No less interesting are the four heads, three men and one woman, all typical village types, the woman being a fac-simile of the aged grandmother. These facial expressions are most realistic, and Herr Lang has allowed his sense of humor full play. One has a wink of the eye, another a peculiar cynical smile, while the third is just a thoughtful, real country-parson expression, with the high collar and flowing beard. In all of these the bark has been ingeniously left so as to form a part of the headgear.

These renowned people not only excel in wood carving, but, as is well known, are accomplished actors, for it is in Oberammergau the Passion Play, that great memorial of our Lord's life, has been enacted every ten years since the plague, in 1603, which swept over Germany and finally reached the district along the Ammer.

The parts are assigned to the several actors, about six hundred and eighty in all, usually during the previous month of November, and only those villagers living up to their high standard of ideal life are permitted to act a part. The selection is impartially made, uninfluenced by politics, personality or money. To be one of the chosen ones is the greatest aim in their life. From infancy for the past three centuries every child has been taught that his or her life must be so spiritual and pure that later, a part in the great play will be assigned to them.

The Divine Spirit seems to govern every act in their daily life and the peaceful joy one feels when in their midst is a rare and sweet experience.

YOUTHFUL MODELS OF LINEN AND POPLIN

FROM MAYNARD

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

FETCHING SPRING GOWNS OF MOTORA PONGEE SILKS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

DAINTY LINGERIE OF NAINSOOK AND DIMITY

FROM RUSS, EVELETH & INGALLS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

SMART EMBROIDERED BLOUSES

FROM MURTHA

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

THE ETIQUETTE OF WEDDINGS AND SOME GOWNS FOR THE OCCASION

THIS being the season of weddings—events of the highest importance in all ranks of society—no topic could possibly make a more sure appeal to the interest of women readers than one dealing with the bride and her adornment, and rehearsing the details of the ceremonious occasion. Accordingly this special article on these always fascinating subjects is presented and in addition there are shown models for the wedding gown, the bridesmaid's frock and the costume for the bride's mother.

The bride, if young, not a widow, and married in church, wears usually the conventional white wedding gown, either satin, crêpe de chine, chiffon or any appropriate material which she may prefer. If her circumstances or particular conditions dictate that the wedding be small, it is quite proper for her to be married in an afternoon frock or a traveling costume with a hat. Any model she selects will be correct, though, of course, a short skirt would not be in keeping with the dignity of the occasion. The bride almost always wears gloves, though with very long sleeves, coming away down over the hand, such as have been the fashion in the past year, they are sometimes omitted if she specially prefers to go without.

As to the veil, its disposal is a matter of taste. If worn over the face, a separate short piece for this purpose is pinned on at the front of the coiffure, to be taken off at the chancel rail by the maid of honor or one of the bridesmaids, and not put back again. Most brides in this country wear the veil off the face. The same rules as to dress apply if the bride is married at home as at church.

There is, of course, no set rule as to the number of bridesmaids chosen. A girl under twenty-five often has from six to ten, or two or four, or a maid of honor only. If the bride is past twenty-five it is in better taste to have not more than two bridesmaids with or without the maid of honor, or the maid of honor alone.

The bridesmaids usually wear hats, but a very pretty custom is one that is followed much in Europe, namely, the wearing of a tulle veil instead of a hat. This veil, which is adjusted with a wreath of flowers and, of course, worn back from the face, is always becoming. The veil matches the gown in color, and the flowers are the same as those in the bouquet. The bridesmaids and maid of honor both wear gloves.

The mother of the bride wears either a hat or bonnet, whichever best suits her face and years. At a church wedding she comes in only three or four minutes before the bridal procession forms, and is taken to her pew by one of the ushers, who offers her his arm. After the ceremony she is the first to go down the aisle after the bridal party. At a house wedding the mother of the bride receives the guests as they come in. At the reception she stands just inside the entrance of the room where the bride and groom receive, greeting the guests before they make their way t the bridal couple. The bridesmaids stand immediately beyond the bride and groom.

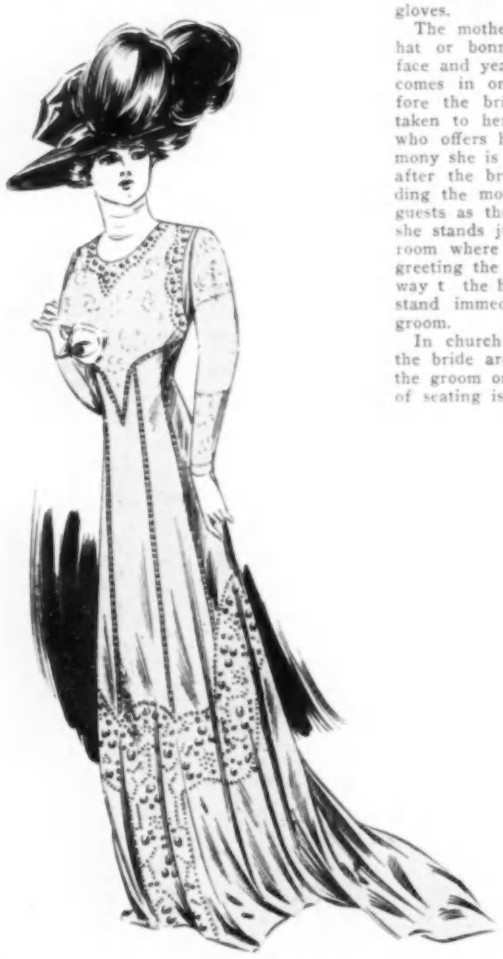
In church the relatives and friends of the bride are seated on the left, those of the groom on the right. The best method of seating is to send the pew numbers on a card to each guest for whom a seat is reserved. This card is handed to the usher on arriving, and saves all the confusion of the old-fashioned way of looking up people on lists.

Vogue is often asked what should be worn at an evening church wedding. Evening weddings, either in church or at home, are not at all fashionable in this country, but if that hour is chosen, full evening dress should be worn. Women are not supposed to appear in church without a head covering, but the ordinary evening hair ornament will fill the requisition. The fashionable time for a wedding is in the afternoon, either three o'clock, half after three or four o'clock. Some fashionable people, however, still prefer the noon hour.

The bride provides her own carriage to the church, but after the ceremony the groom is responsible for the carriage that takes them back to the house and to the station. An exception to this is when the bride has her own private carriage, in which case she of course uses it throughout the ceremonies. The bride sends carriages for the bridesmaids and provides for them until they are at home again. The groom pays for all carriages for best man, ushers and clergyman. The latter should have one furnished to take him to and from the reception.

The bride gives a present to each bridesmaid, which is usually a piece of jewelry, brooch, belt pin or bracelet, and often besides pays for their hats.

The groom always furnishes both gloves and tie for his best man and ushers, and gives them besides cuff links or scarf pin. If ushers have to come from another city or town, the groom, if he can afford it, often pays for their transportation, though this is of course in no way expected or obligatory.



TOILETTE FOR THE BRIDE'S MOTHER

EXQUISITE BRIDAL GOWN OF CLINGING SATIN AND CHIFFON CLOTH

PICTURESQUE FROCK FOR THE BRIDESMAID

THE WEDDING GOWN

The bride's gown illustrated is a combination of chiffon satin and chiffon cloth over a thin satin lining. The long, square satin train is embroidered in a scroll and orchid design, which narrows on the edges as it goes upward. The train falls from just under the shoulders. A full tunic, opening over the satin underskirt, falls from a raised waist line, where it is attached by heavy embroidery. This at the bottom is finished with a satin hem, and is so draped that it comes together at the middle front, met by great scrolls of embroidery. The Greek key pattern is in white and dull silver. The sleeves and collar are of tulle, satin bands with embroidery passing over the shoulders. Chiffon cloth is draped up over the bust with real lace appliqued around the yoke.

THE BRIDESMAID'S GOWN

The model given for this use is one that has just been chosen for one of the smart spring weddings. A bridesmaid's gown is oftenest successful when it partakes more or less of the picturesque in character, as is the case in this one. There are any number of delightful color schemes that may be carried out in it. As seen, it was developed in pale green chiffon, a full skirt over a self-tone satin lining, faced with a satin band, wider at the back than in front. The high bodice and the upper sleeves are also of the satin. Many of the new

EFFECTIVE BRIDAL VEILS

BY MISS ALLIEN

models show elbow sleeves for ceremonious occasions, as witnessed in this frock. A new treatment is given in the thin part of the sleeve; there is an inside tight-fitting straight sleeve of cream Venetian lace, which is veiled in a double puff of chiffon, showing the lace through. This is most effective. About the long, low line of the bodice is a frill of the cream lace. Folded across the bust is pink tulle, so faint in color that it can scarcely be called pink, and on the left side is caught by an exquisite rose, without foliage. The yoke and collar are of cream lace with a tucker of chiffon brought up a little way over the former. Handsome genuine antique strass buttons are used on the model, but of course good rhinestone buttons will be effective. For the hat to go with this is used one of the exquisite fine French straws in natural color, with plumes to match the tone of the gown. Any one of the three models illustrated in our issue of 25 March, page 541, will be suitable and lovely.

GOWN FOR THE MOTHER OF THE BRIDE

Black and white is the color scheme of this, but it can be also charmingly carried out in gray, mauve or violet. The material used for it was an exquisite chiffon, a satin striped made up over white. Spanish blonde lace, which is greatly in vogue, composes the jacket effect and the shaped bands and panels in the skirt. This is embroidered in jet and rhinestone bugles, quite regal in effect. Jet passementerie is carried down the front seams on either side. Solid jet outlines the yoke and finishes the sleeves, which are of black mousseline over a point lace undersleeve. Lace veiled in chiffon is also used for collar and yoke. The skirt is quite full in the middle back, the fullness laid on cords in a panel five or six inches wide and running to hip depth. The hat may be a black one with white plumes, or if a hat is too large a modified toque with either plumes or aigrettes will be smart.

WHAT SHE WEARS

VARYING THE MONOTONY OF SLEEVE MODELS—BLACK AND WHITE STRIPED NET COSTUME—PALE GRAY SILK LACE TRIMS GRAY AND WHITE FOULARD—CERISE AND WHITE FOULARD TRIMMED WITH WHITE SATIN AND CERISE SOUTACHE — BLACK NET ELABORATELY WROUGHT WITH JET USED FOR CEREMONIOUS GOWNS—WHITE AND COLORED BUGLE TRIMMING

SOme few modifications seen upon the latest fine gowns serve to lend a bit of variety—something much needed by the women who are spending largely for a spring outfit. It makes a great difference if one is ordering from four to six gowns if all the sleeves, for instance, are made after one model, and that now happens to be one of the serious sources of complaint, as the fitters at our best establishments are constantly reporting.

VARYING THE MONOTONY

It is to this very monotonous long, tight sleeve that one of the famous foreign makers has given a new touch by having introduced an oversleeve that curves over the transparent under one, as the pod closes over the rows of peas. This means that the arm is not enlarged and the long line is preserved. The oversleeve trimming gives it grace. A wide satin sleeve band, over a finger wide, also makes a becoming break upon a sleeve, when the arm happens to be a very long one. The satin must keep up the main color of the gown.

STRIKING STRIPED NET COSTUME

Narrow striped Brussels net for afternoon carriage dress is a charmingly new feature. One in black and white had a white Marquisette underslip with certain touches of oleander pink which rendered it fascinating. This deep pink Marquisette was let into the bottom border of the skirt, with plaitings of the net, and proved most effective as a train trimming. The top of the princess skirt had fine vertical tucks, so taken as to keep the hip line perfect. The short bodice was open in front, and repeated the pink coloring perfectly, with additions of white lace and a line of pink on the high chemisette top. Gray and white was another desirable net for a gown, so was chocolate and white, green and pink, blue and yellow. The importing houses thus far have held this narrow striped net for their clients, but later we shall find it on the counters in plenty. Other nets and narrow black striped grenadines are to be had very generally at the important shops, for the fine stripes, being so new, are greatly in demand.

GRAY AND WHITE FOULARD

Wide French foulards, satin faced, in small designs with shadow moiré effects, are among the dainty materials, having white grounds and soft colors. Upon a gown where a dove-gray and white were blended, the trimming consisted of a pale gray silk all-over lace, wrought with a deeper gray and white silk, darned in. An effective, loose front stole panel of the lace and a half-length left-sided sash with knot gave to the otherwise untrimmed skirt its chic effect, the train to this princess being quite a moderate one. On its short bodice in front this lace was prettily applied and defined well the Dutch neck. Its long, tight sleeves were of the foulard, laid in ring folds—very softly grouped—with a touch of the lace at the wrists. A small wrap of the same shade of gray panne satin, in scarf length, came with the gown. It was one of those formless affairs that depend entirely upon the graceful way it is put on. Long, fancy tassels adorned the two ends.

CERISE AND WHITE FOULARD

A second gown in this style of foulard was of cerise and white mingled, and suggestive of an afternoon costume when coaching in the park. Narrow white satin bias ruffles trimmed two deep bias skirt bands, with admirable effect. Finest of tucking shaped in the skirt top of this princess, while the Dutch bodice had a broad white satin cross band, finely and closely braided with cerise soutache, clearly defining the meeting of bodice and skirt. A shaped cerise satin neckpiece was also braided, while the foulard was prettily arranged over the bust and back. Foulard sleeves with white satin rings looked exceeding well. The hat for this exquisite gown was a very yellow leghorn "Winterhalter" of Second Empire style, exquisitely picturesque in line and trimmed with white roses, huge in size.

JETTED NET

Black net, with a filet mesh, in one of the favorites for ceremonious occasions, if elaborately hand-wrought with jet and bugles. Some such gowns have orchids and roses, ferns and foliage for design, while others have insettings of black panne satin to define the main portions of the design. The all-jet wrought gown is a dream of beauty in jet bead line work, showing bugles and small drop jet work, swaying and glistening from certain parts of the design. There is besides heavily raised black silk embroidery, which is also a perfect foil to jet.

COLORED BUGLES

Bugles in white and colors are the perfection of taste for dinner and dance gowns whose foundations are of matched tulle. An example in rose-colored tulle will give an idea of the effective beauty all those gowns possess. The foundation of a princess skirt was of white satin. In front was a very wide tulle over-fall, from hip to hip, forming a wide panel. It was of rose-pink tulle embroidered in three parts, with three shades of pink bugles, the palest being almost white. The middle design was poinsetta, with a heathery ground clouding. Around both panel sides ran a border of small grapes and other fruits, in miniature. A pink tulle overskirt in the back fell over the satin slip-train, and had on the bottom broken parts of the same side front border, chained one to the other by small white pearls closely sewed on. The short bodice of satin was draped with plaited pink tulle on the bias, having both in front and in the back huge bugle poinsettas, from the leaves of which ran a number of pearl chains crossing the bare shoulders of the décolletage. An attractive creation was this, and more beautiful when worn than words can describe. For jewels, one may well imagine only pearls and diamonds could have been chosen. But such diamond settings as the rare artists of the day are furnishing fill one with rapture. Fortunately these were the kind worn—a necklace in two rows, interlaced into one design, like precious lace of the best lace period.

Costume of silk serge trimmed with bands of satin edged with the serge. The corsage in front and the middle part of the sleeves are of net braided with soutache. Embroidered net yoke and cuffs.

Costume of old pink rajah. The bodice and sleeves and deep band at bottom of skirt are of taffeta heavily braided with pink and silver soutache. The sleeveless coat is held at the bust by old silver buttons.

VOGUE POINTS

DRessmakers are showing a good many finely-plaited skirts, with over tunics of gold embroidery, stiff as a cuirasse, or of richly-spangled guipure. They also exhibit dresses in two materials—long skirts of soft satin or météore, over which a scarf or panel in crêpe de chine or embroidered silk muslin falls both behind and in front. These "falls" are left loose to wave and float as the wearer walks. With these the waist is placed high, the bodice short, made of draped satin or météore; the sleeves clinging to the arm are in gold or silver lace, the guipure being like the sleeves. It must not be supposed for an instant that our gowns can cease to cling, and begin to swell out at once with flounce and frilling. The evolution requires time.

THe trains of evening dresses are cut in various ways, some having two points at the back, while others are absolutely square. The all-round train is also seen.

A Silver necklace such as the Swiss peasants wear over their black velvet bodices makes a smart ornament when worn by a woman of distinctive style.

THe taste for the original so prevalent now leads many people too far, and one would really think a woman were disguised and masquerading, when she is merely ready for a dinner-party. Jewels, head-dresses and ornaments are all extravagant and unexpected; they are sometimes pretty, but just as often only queer. In order to be elegantly eccentric, one must be eccentric by nature, instinctively averse to ordinary lines, or else one is merely "dressing-up."

THe predominating feature in garnitures will be embroideries and soutaching, more or less elaborate, according to the style of the toilet. There should be perfect harmony in the shades. Many fringes will be used and, for formal dinner gowns, a certain amount of passementerie.

A New effect for yoke and sleeves, worn with a dark gown, shows a cross between the dark tone of the gown and pure white, the latter making too marked a contrast. It is accomplished by using white lace, veiled by one layer of chiffon, matching the gown in color. The lace sleeves are tight-fitting, with a loose oversleeve of the chiffon. This is a great improvement over the unlined chiffon sleeves and yoke, which are, as a rule, too frail and perishable. Then, too, from an economical standpoint, lace that is not very handsome may thus be utilized, partly concealed as it is by the chiffon.

DEcolletage borders are beautiful when enriched by very handsome embroideries in pearls and crystal tubes. These are mounted very close together, one touching another, thus forming a sort of tissue, instead of being sparsely scattered as was done a year or more ago.

IT is especially for the evening that the slippers and stocking of the color of the gown are worn. Besides the slippers of cloth of gold and of silver which go with every delicately tinted gown, and which have replaced the patent leather slippers now somewhat vulgar, the grande dame must have a pair of satin slippers to match each of her evening toilettes, with buckles of rhinestones, fine beads or dull gold, in moderate dimensions and with the small Louis xvth heel. One atrocity that must positively be avoided is to wear shoes of a light shade with a dark toned gown.

ATTRACTIVE MODELS IN THE LATEST MODE

A return of the once popular panniers is suggested in these graceful gowns

FROM ERNEST, LONDON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

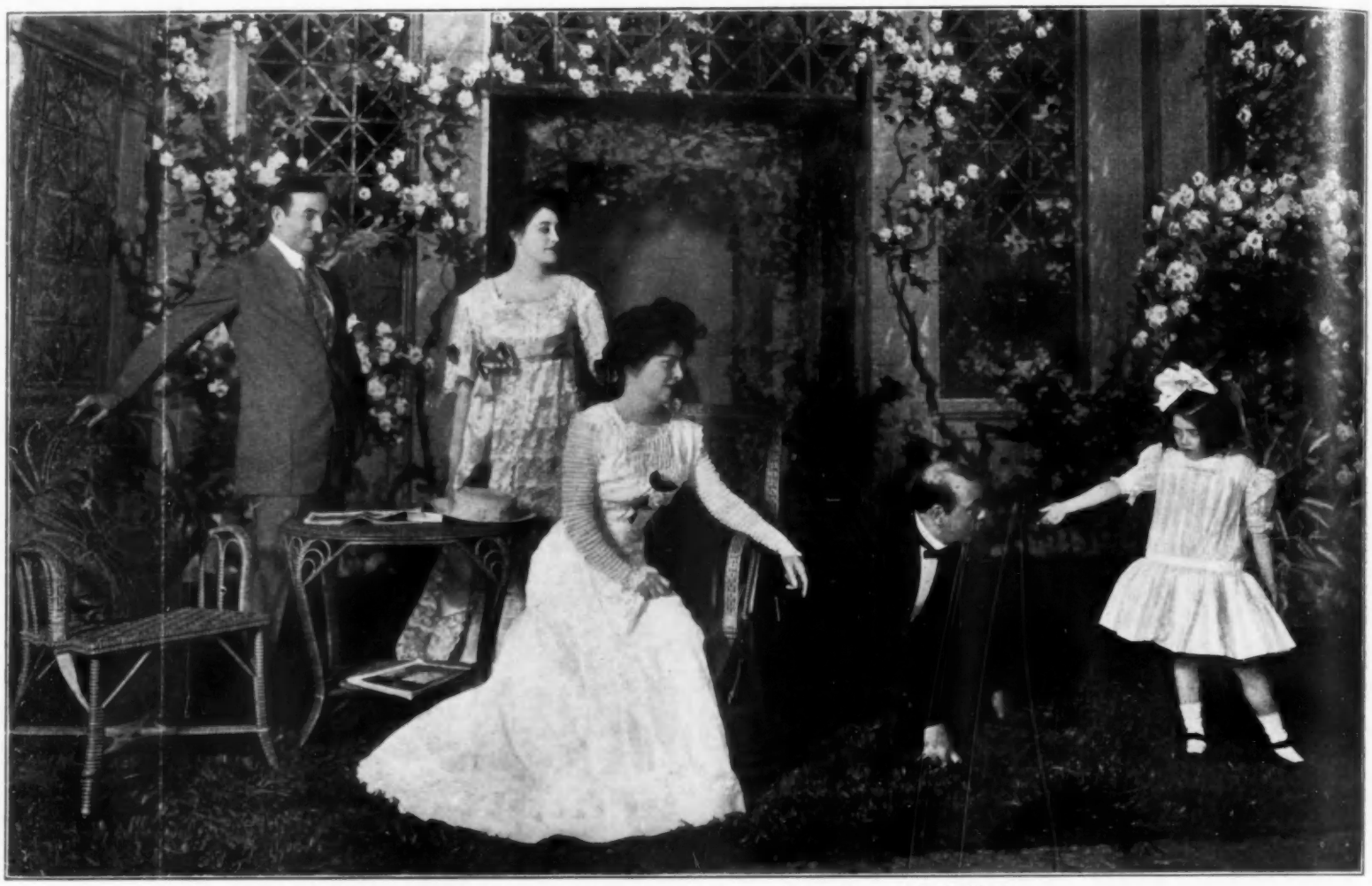
CORSETING IN THE LATEST MODE AND EXQUISITE LINGERIE

FROM GARDNER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

SUMMER EVENING TOILETTES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728



William Courtleigh, Edna Conroy, Nannette Comstock, George Clare and Emily Wurster
IN A SCENE FROM A FOOL THERE WAS, AT THE LIBERTY THEATRE

SEEN ON THE STAGE

MR. SOTHERN'S RICHELIEU

AMong all the players who have achieved present-day distinction on the American stage none shines so conspicuously as an example of what persistent, painstaking effort may accomplish as E. H. Sothern, who is nearing the close of his brief engagement at Daly's Theatre, so recently begun. In the plays which Mr. Sothern presented the one attracting chief attention was Bulwer Lytton's Richelieu, because it marked the first appearance of the star in this city as the Cardinal. Apart from the importance attached to Mr. Sothern's playing of this great role, there was an abundant interest in the play itself to draw large and intelligent audiences every time it was offered.

In comedy and in romantic parts there is no player on our stage who may dispute with Mr. Sothern his supremacy. And although his earlier efforts with Hamlet were not attended with special distinction, continued study and practive have combined to make his impersonation of the melancholic person the most luminous of any actor now playing to audiences of this country. But as his first attempts in Hamlet revealed shortcomings due to temperamental and physical deficiencies, so, too, does this, his initial undertaking of a part of heroic mold, which makes heavy demand upon the person essaying it.

There is no doubt that before he has finished his task, Mr. Sothern will achieve what he has set out to accomplish with this remarkable character. Not that his interpretation of the role, now, is not in many ways an admirable exhibition of artistry, for it is; but we are forced to measure this player according to loftiest standards, and, thus weighed, we feel that he will rise to a greater hight in Richelieu than the one he has thus far reached. It is a hardship, sometimes, to be reckoned as the foremost personage in a given line of work, because standards are set which, afterwards, must be lived up to, if the same recognition is to be accorded. This is precisely the position in which Mr. Sothern finds himself, and, though it is surely one to be envied, it is akin to the fighter's who asks no quarter.

Up to a given point the star shows his complete understanding of the power, mental breadth and resourcefulness of the man who stood so supreme. He has given a faithful physical picture, in facial make-up and the use of his eyes, of the man who was no less powerful in state affairs than in those belonging to the church. But there seems missing that indefinable something which is needed to impress the bigness, the latent strength of this personality and the potency of his mental force which could not be denied. During the moments in the play where Richelieu displays tenderness and sentiment, and where dignity and reserve were elements of predominance, Mr. Sothern satisfied completely. However, at times of stress where extreme passion burst forth, the actor lacked the vigor, the fiery impetuosity to adequately impress his audience.

It is to be regretted that a more capable support was not provided Mr. Sothern, for, had it been, the value of his own work must have been enhanced. With the exception of Frederic Lewis as De Mauprat and Gladys Harrison as the shrinking Julie there were no other members of the company meriting any sort of praise. During the past two weeks Mr. Sothern also has appeared in Hamlet, If I Were King and Lord Dundreary, all plays in which he is sufficiently well known to make comment upon them unnecessary.

THE CONFLICT

IN his duty to the readers of the publication for which he writes, the dramatic reviewer frequently is compelled to say unfavorable things of a new play which is under consideration. Some reviewers delight in what is called "roasting" a performance and the work the playwright has done; but there are others who are broad enough to realize that it is not necessary to take an axe, or a razor, to cut to pieces those who have written, produced and presented a new play. In one of New York's daily newspapers there appeared, recently, a criticism on the first performance of The Conflict, which was given its premier at the Garden Theatre a little over a week ago. It was one of these keen edged affairs which slashed everything within reach of the writer's weapon, and with no regard for the feelings of those principally concerned and the money invested by the management responsible for the production. It was the truth, there can be no gainsaying that; but it seemed unnecessarily cruel, and there is small doubt that many a heartache was caused by what appeared to be the writer's delight in "doing it up to a finish." Now and then no harm is done in a brightly turned line and a bit of humor which drives home the point with a laugh which does no harm. But the critic who has swallowed the notion that he cannot write without finding fault is not only doing himself and his paper injustice, but those on the other side of the question as well. It is not essential that when you say "no" to a man that he should have the point emphasized by being knocked down.

The Conflict is not likely to remain long in New York because it is not a specially interesting play nor well made nor well played. Maurice V. Samuels, the author, is a thinker, and some of his philosophy is sound. It reads rather better than it sounds. However, though Mr. Samuels has not, in his first effort, hit his mark, he displays a talent which is unmistakable, and if he will but write with keener regard for play technics there is every reason to believe that he may turn out something worthy. It is to be regretted that the management did not cast the play to the best possible advantage, and this alone prevented its success before it was put on. Robert Drouet is a capable player, but he was too sombre, too melodramatic and too artificial to make the part of Raphael de Valentin completely effective. Helen Robertson, who played Fedora Warona, the woman of the world, who appealed to Raphael's worst side, was overweighted. It was unfair to ask her to cope with a role which was not only unsuited to her, but which, just now, is scarcely within reach of her abilities. And Florence Lester, though she had a subordinate part, struggled with inexperience in a sincere effort to please.

It was enough to make one's heart ache to see some of these players struggle to do their best; earnest in their desire to please and modest in their demeanor, yet unable to speak or act naturally. Others in the cast who seemed to have had wider experience excited much less sympathy, but none of them were of more than average ability—certainly not up to the Broadway standard. And because of all this it can be seen that the play started with a handicap which it could not overcome. Yet played by the best company obtainable the result could not have brought success to the play. Mr. Samuels terms it a drama of the emotions founded on the central conception of Balzac's La Peau de Chagrin (The Wild Ass's Skin), although he explains that it is not a dramatization. Briefly, it is all about the misfortune which is brought on the head of young Raphael, who, deciding not to commit suicide, accepts from the hands of the old antiquarian the piece of skin which bestows up him all that he wishes for. However, it cannot give him health, and with every wish the skin contracts in size, and, also, enfeebles its holder. Had the author permitted fate to work its way surely, as fate will, the play might have had a different career; but he permits love to check the shrinking of the skin and thus saves the life of the none too worthy hero. N. Sheldon Lewis, as Cæsare Resapha, the antiquarian, was the ablest member of the company.

GOSSIP

ANother New York theatre is added to the many in this city now controlled by the Messrs. Shubert in the Plaza, at 59th Street and Madison Avenue (formerly the New German Theatre), which was formally opened by the new management Monday night. Bertha Galland in The Return of Eve received the honor of being the first Shubert star to play there.

To-morrow afternoon a large and varied dramatic programme will be given at the New York Theatre as a testimonial to Clara Morris. The principal plays now appearing in the city will take part.

Charles Cherry, who is doing the best work of his career in The Bachelor, at the Maxine Elliott Theatre, gives promise of filling the shoes of America's leading light comedian. Mr. Cherry is doing far better work than he did in Girls, the chief characteristic being a notable poise which indicates that he is sure of himself. The play is rather frothy, but it is diverting and fairly entertaining.

FLORA ZABELLE

Miss Zabelle is appearing with Raymond Hitchcock in The "Mascot," at the New Amsterdam Theatre

The Fair Co-Ed, with Elsie Janis, has not ceased to interest the Knickerbocker's patrons. Miss Janis, as usual, carries off the chief honors.

The Man From Home shows no inclination to abandon the Astor Theatre, which has been its home this winter, and where William T. Hodge has made a reputation for the best work he has done. The play is now in its ninth month here.

A new musical comedy by Joseph Herbert and Reginald de Koven, called The Beauty Spot, was given its first New York presentation at the Herald Square Theatre Saturday night, with Jefferson de Angelis and Marguerite Clark appearing as co-stars. Comment is deferred for a later issue.

Going Some is the title of a new play by Paul Armstrong and Rex Beach, which opened Monday night at the Lyric Theatre. The management announces it as "a comedy of college boys and cowboys." Vogue will publish a notice of the play in another issue.

Joe Weber presented a new play of modern life by Edward Locke, the incidental music by John Carl Brice, at Weber's Theatre, Monday night. Details will appear later.

The Hello People girls in Havana and Jimmy Powers are having matters pretty much as they would like at the Casino, where this musical comedy has made one of the hits of the season.

Another Shubert production which is doing well is The Blue Mouse, at the Lyric Theatre. The company is one of admirable balance, something quite as essential nowadays as a good or interesting play.

What the press department of Frederic Thompson announces as "a startling drama of things as they are"—A Fool There Was—is still at the Liberty Theatre. There can be no doubting the realism of the Browne play. And it is effective, even though it leaves a taste not altogether pleasant.

A special Easter Monday matinee was given at the Hackett Theatre this week by Grace George, when she appeared in Divorcons. Miss George has never had a play which was better suited to her exceptional abilities as a comedienne. Her performance was finished and as entertaining as when she was first seen in the role.

What Every Woman Knows appears to be what every woman wants to see, judging from the attendance at the Empire Theatre, where Maude Adams is appearing to capacity at each performance. This engagement has been one of the most successful which the Empire Theatre has known.

Anna Held in Miss Innocence continues its innocent (?) way at the New York Theatre, where there are plenty of people every time the curtain rises to make it an object for the members of the company to do their best. The engagement still continues to be indefinite, which means that it will run well into the spring.

A Gentleman From Mississippi at the Bijou Theatre has proved a profitable venture for Messrs. Brady & Grismer, and a very enjoyable entertainment for the public. There is no sign of abating interest in the play, which is wholesome enough to see several times.

Robert Mantell closed his engagement at the New Amsterdam on Saturday last, giving way to a revival of Audran's Mascot, which has not been seen here in many years. Raymond Hitchcock and Flora Zabelle are among the principals appearing in the performance, which will be reviewed in Vogue later.

The Happy Marriage, with Doris Keane in the chief role, is now playing at the Garrick Theatre, which has been occupied so long by William Collier in The Patriot. A full consideration of the play and the players will be printed in Vogue in a later issue.

RUTH MAYCLIFFE AND CHARLES CHERRY

In The Bachelor, at the Maxine Elliott Theatre

AT THE WALDORF

An elaborate vaudeville feature which is at Keith & Proctor's theatres

Blanche Bates, who has done excellent things in The Fighting Hope at the Belasco Theatre, whence she went after appearing for several weeks at the Stuyvesant, ended her engagement there Saturday last, and will be seen for a week at the West End Theatre, from which point she goes out of town for a tour.

Joseph O'Mara in Peggy Machree has been appearing in one-week engagements at several theatres where his singing of Irish songs has pleased the patrons of the theatre. He sings songs well, and he has chosen some of the best.

The Battle still asks the Savoy Theatre audiences to answer the question which the author, Cleveland Moffett, puts to them regarding labor and capital. It is a clever idea and is also a clever advertisement, for all who have seen the play remark on the fact that at the moment when you anticipate a solution to a great problem the curtain goes down.

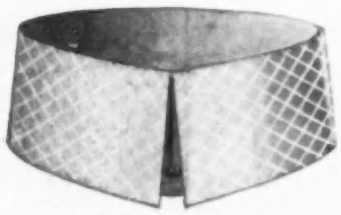
Eleanor Robson in The Dawn of a Tomorrow will run the season out at the Lyceum Theatre, where she is presenting an excellent object lesson on the value of a "stiff upper lip." Glad's philosophy is pretty good common sense, which many could follow to advantage.

At the Waldorf, an elaborate vaudeville sketch which has made a distinct hit at the Fifth Avenue and the 125th Street Theatres, operated by Messrs. Keith and Proctor, is one of the cleverest of the pretentious offerings now appearing in theatres of this character. There are elaborate sets and costumes, and the music and songs really are out of the ordinary. Beatrice McKenzie and Walter are the two leading players in the cast, which is altogether above the average, and includes a number of good-looking and well-gowned show girls. Another feature which has been appearing at the two theatres already mentioned is the animal novelty made up of Rayno's Dogs, which is one of the most popular and deservedly entertaining dog features now in vaudeville. These intelligent creatures—all bulldogs—do things which are very much out of the ordinary and indicate that Mr. Rayno knows his profession.

THE WELL DRESSED MAN

THE GENERAL FASHIONS FOR SPRING AND SUMMER IN HATS, SUITS AND HABERDASHERY.

EVen though it must to a great extent preclude description of detail, which in men's dress is often all there is to distinguish the styles of a season, a general survey of the fashions of this spring seems more appropriate to this issue than the consideration of any one form of dress, and will no doubt to the average man be more interesting.



NEW COLLARS FOR FORMAL AND INFORMAL DRESS

SPRING HATS

In derby hats the leading makers stick to the conservative shapes, with medium-hight crowns and moderately curling brims, and although in selection the model that is most becoming is, as a general rule, the one to be preferred, extremes should always be avoided. Brown derbies have never been so much a popular fashion as black, but are worn by many men with day clothes of informal character, and if of the right shade of tan are quite as correct, and even perhaps a bit more exclusively smart. Grays, on the other hand, have never gained the sanction of men of good taste in this country. Regarding the silk and opera hat there is nothing to be added to what has been said in previous articles, but there are several new ideas in soft hats of various designs, one shop having even gone so far as to show a different shade for every day in the week, which is of course little short of absurd. For country wear the light gray felts, with black or dark blue bands and unbound brims, are good style, and with white flannel suits, the white felts with black or blue ribbands are pretty, but the greens, which had more or less of a run last year, are, in my opinion at least, not to be advised, and the browns have never been a good selection. It is still a little early to speak of the straws for this summer, and yet the indications are that there will be practically no change in the styles and that, as between the straight brim shapes of sennit and the curling brim, dented crown shapes of Mackinaw and other straws, the choice will be one of personal taste rather than of fashion.

WAISTCOAT OF LIGHT GRAY WORSTED

SACK SUITS

While the double-breasted sack coat is a standard design, for some years past its vogue has been less wide than that of the single, and there has been much less variation in its cut and finish. In the back I should advise but little spring at the waist or flare over the hips, and the three-button front is, I think, much preferable to the two. A little distinction may be given by having the notches of lapels cut in a decided upward angle and by having the pockets patched on, but as a rule any attempt at individuality simply detracts from style, so that the more simple the effect the better. Indeed I am inclined to think that this is true of the single-breasted sack coat as well as the double, and yet, since there is so much latitude in present-day styles, if the main features of garments are in general accordance with recognized fashions, one may vary the details almost as one likes.

The rounded front cut may now, perhaps, be regarded as a somewhat more exclusively smart one than the straight, but the exact degree of rounding is not a matter of strict fashion, and the following things are also open to individual choice: Size and cut of lapels; exact shape of lapel notches; a straight or curved front edge; full or moderately shaped back and side lines; four buttons instead of three (although the latter is the more usual number); side pockets set straight or somewhat diagonally, and sleeves finished with vents and one, two or three buttons, or with turned-back cuffs. Personally, however, I do not fancy the turned-back cuff, and it has been so much used during the last two years that it has not even the quality of novelty to recommend it.

The double-breasted waistcoat is also much less generally in vogue than the single, and in the latter there is practically no change, the opening being moderately low in cut and usually finished without collar, and slight points at bottom. In what may be called the "fancy" styles there is, of course, much diversity of detail in the way of pockets, buttons, etc., but, on the other hand, many of the smartest styles for formal dress, of which one of finished gray worsted is shown on this page, are quite simple in design.

SHIRTS FOR DAY WEAR

In spite of its long continued vogue, the plaited shirt seems to be as much in fashion as ever this spring, and from the narrowest tuck to the widest box-plait one may see every variation of effect. The smart makers also persist in the idea of using one kind of material for the body and another for the front and cuffs, of which an illustration is shown by one of the photographs on this page, but the shirt and collar of same fabric, shown by the other photograph, while predicted in articles under this title as long ago as the spring of 1907, is only just beginning to come in again, and is as yet by no means common. Nearly all shirts are now made to open all the way down the front, and many have turned-back cuffs of one design or another, but there is no strict rule of fashion as to whether the cuffs shall have square or rounded corners, or whether the stripes (when striped materials are used) shall run vertically or horizontally on cuffs and fronts.

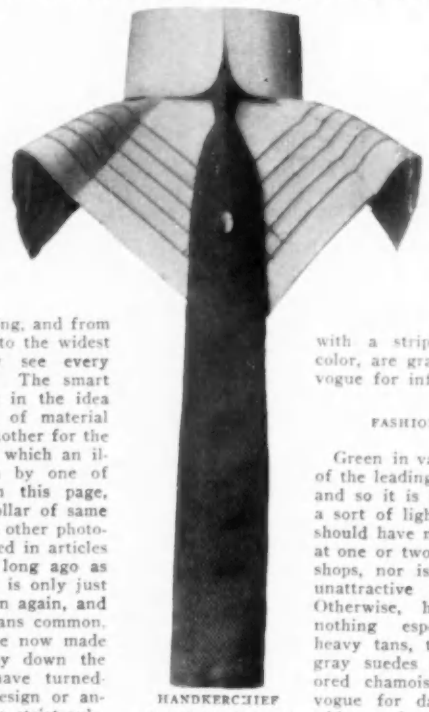
FOR EVENING DRESS

The plaited shirt is becoming more and more a recognized fashion, and self-figured white fabrics—satin stripes, corded lines, small spot designs, etc.—are much more distinctly smart than perfectly plain materials. Indeed there is more latitude in haberdashery for evening wear than ever before, one of the fashionable shops having even gone so far as to show a striped gray silk waistcoat with lapels of plain gray silk and plain gray silk tie to match, and another a plaited waistcoat and tie to match the plaited shirt.

COLLAR AND SHIRT OF FIGURED MATERIAL

COLLARS

Novelty in collars rarely appeals to men who dress smartly, and it is therefore somewhat doubtful if the small, rounded wing and the square corded line styles illustrated by the accompanying drawings will prove really fashionable. On the other hand, it must be said that many of the old, conservative rules no longer apply, for in place of the straight standing and poke-pointed shapes one now sees wing and turn-down designs worn with evening clothes and, as has been said, colored collars and white with a stripe or stitching in color, are gradually coming into vogue for informal day dress.



HANDKERCHIEF AND FOUR-IN-HAND MATCHING IN COLOR

FASHIONS IN GLOVES

Green in various shades is one of the leading colors this spring, and so it is not surprising that a sort of light sage suede glove should have made its appearance at one or two of the fashionable shops, nor is it by any means unattractive or bad in style. Otherwise, however, there is nothing especially new, the heavy tans, the light and dark gray suedes and the light colored chamois all remaining in vogue for day dress, and the white and cream for evening wear.

H. C.

NEW SHIRT SHOWING FIGURED BOSOM AND CUFFS WITH STRIPED SLEEVES AND BODY

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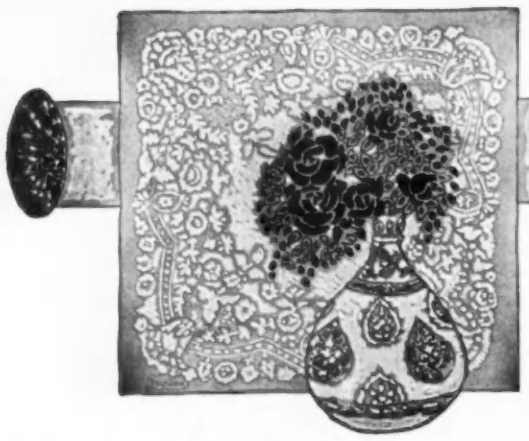


SEEN IN THE SHOPS

SEparate coats one must have for the summer wardrobe, and for their various uses, traveling, motoring, driving, etc., a certain shop in town is specially rich in attractive models. Almost every weight of material and shape of coat is included in the collection, so that the figure short and squat as well as the figure tall and thin may be suitably and becomingly garbed. Some of the best French ideas have been adopted and modified to specific uses, the newest and most popular designs being procurable at very moderate prices.

FRANCIS COAT IN BLUE SERGE

This, the subject of the first sketch, would in days gone by have been termed an ulster, save that the word carries with it an idea of bulk and weight that is quite foreign to this light and natty wrap. It is of navy French serge in a close weave. Over the shoulders, both back and front, runs a double row of fine black braid, with a single line of small black satin buttons between. A shortened waist line is indicated by braid that comes from the back, almost halfway to the armpits, and then turns down sharply at right angles. This effect is accentuated in the back by two rows of large satin buttons, three on each side. The black satin collar is piped in pink, and the same color is introduced on the cuffs and long revers. Pongee and covert cloth are made also in this model at the same price, namely, $24.50.

LINEN COAT

The original of the second drawing is to be had in all descriptions of linen, natural tone, white or colors. The front is single breasted, fastening to one side with black jet buttons. Collars and cuffs are inset with black linen. The feature of the coat is the strapping of the seams, inch-wide straps, stitched close and flat. These cross on the sides and at the middle back, the crossing marked by a strap with buttons at either end. On the hips there are slanting pockets. Price $18.50.

DRECOLL MODEL IN PONGEE

The third illustration gives a stunning coat, original and out of the common. The fronts are double-breasted, the one-sided touch, so prevalent in to-day's fashions, being introduced in the wedge-shaped panel that slants to the left. This is composed of tan silk braid a little over a half an inch wide, laid in double rows, forming loop buttonholes for fastening the edge of the coat. On the inner side there is a band of satin, matching the natural color pongee. The cuffs and collar are of black moiré, decorated with large jet buttons. A round cape collar of pongee supplements the upper one. Across the hips there are three broad bands of the material studded with buttons. This coat was shown me also in blue serge, an excellent medium for it. Its trimming, collar and cuffs of dust-color pongee, with a piping of green taffeta, is very smart. The pongee buttons are embroidered in gold and black. A lining of satin is found in either coat, extending just below the waist. The price at which this sells, $39.50, is far from extravagant for such materials and such distinction of cut.

NEW MUSLINS

Many are the interesting novelties among the fancy thin flouncings and bordered goods, which sell with edgings and insertions to match. Persian border organdies, on pink, blue, lavender and white backgrounds, are very smart, the soft colors of the three-inch border being carefully blended with the body of the material. Banding for these costs $1.40 the yard. The flounce itself is 45 inches deep and sells for $3 the yard. Four yards and a half are required for a skirt. The Persian border has below it a deep hem, hemstitched by machine, but so deftly done that it gives the appearance of handwork.

EMBROIDERED CROSS BAR DIMITY EDGING

is something that we have not seen before, and it has the advantage of being at once fine and dainty, yet inexpensive. There is plain material to match, also insertions and a number of different widths in the edgings. A fifteen-inch edging costs 65c., an insertion to match 40c. the yard. Striped dimities as well as cross-barred may be had in this novelty. A lovely one is scalloped on the border with a fleur-de-lys design above. This is eleven inches wide and is marked 60c., its insertion 35c.

AN EXQUISITE BATISTE FLOUNCING

in cream white has a deep edge of imitation Irish lace of wonderful quality, uneven in pattern. Above this is a waved line of the batiste, beautifully embroidered in dots and flowers. Irish lace is set over this, the topmost decoration being great eyeletted wheels. The whole effect is sumptuous, and calculated to make an unusually handsome gown. The insertion to match costs $3.50 the yard, the wide flouncing as described $8.95.

INEXPENSIVE BORDERED BATISTE

For simple little afternoon gowns this is particularly smart, and as effective as goods of far higher price. It is 54 inches wide, and costs $2.50 the yard. The white batiste is hemmed in a wide fold on which are padded dots in clear turquoise blue. Above this there is a two-inch band of embroidery, showing laurel leaves and a scroll design. Upright sprays of laurel run upward over this. The clear, unpretentious pattern gives great distinction. The insertion for trimming the waist of this is to be had for 75c. It is all white, a combination of scroll and leaf. Another at $2.95 has a pink border, with a white dot, and an eyeletted and dotted pattern above the hem.

BORDERED COTTON VOILES

are selling at anywhere from $1.25 to $1.85. A white one with lavender waved stripes running almost to the waist is to be had for the latter price.

BEADED VOILES

are new and out of the ordinary, and very fetching in standard tones such as blue, brown and green for afternoon gowns. Steel beads are sprinkled over a border of white ribbon stripes in three widths. The material is 50 inches wide, and there is plenty for the waist as well as trimming. The entire robe is priced $26.50 to $29.50. Catawba, smoke and old rose are also good in these gowns.

PLAITED RIBBON NECK RUCHE

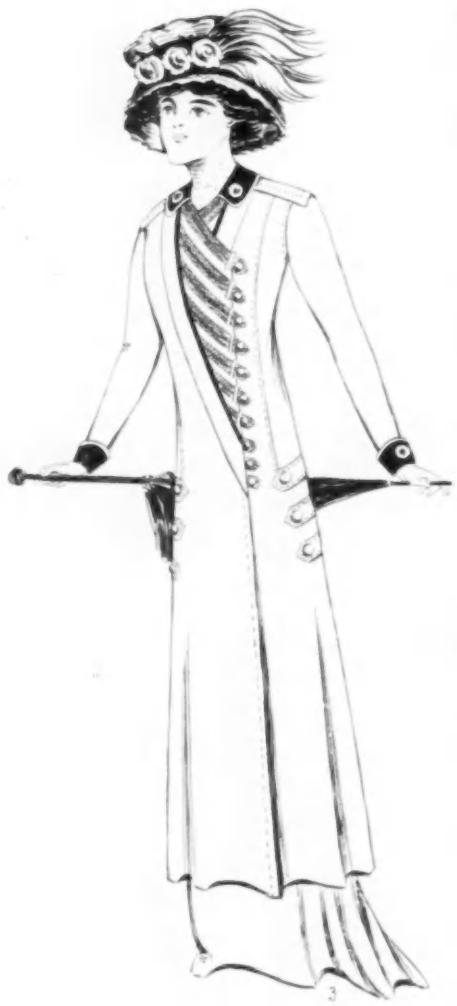
For early spring wear when furs are first discarded a ruche of some warmth is required, and charming ones for this season are shown, two finely plaited rows facing down on the neck band. At the back of the neck an upright plaiting is carried quite high, to fill in the space directly under the hair. Inside this there is a frill of net, edged with a gilt cord. A full, smart bow is tacked at the back. A double frill of the plaited ribbon runs around the base of the collar, lying flat. This is practical and serviceable neckwear, and sells for $2.95. It is shown in smoke color, but may be ordered in any shade desired.

FRENCH SHOULDER CAPE

This is a diminutive wrap, very chic and fetching. It is made entirely of ruffles of old blue satin ribbon veiled in brown chiffon. There are three of these on each side, joined at the middle back with a huge brown satin bow. Between the ruffles are set three rows of brown marabou, and there are brown bows to finish at the front. Price $12.95.

CRÊPE DE CHINE SHOULDER DRAPERY

This is graceful as an afternoon wrap, or it may be used as a scarf with a decolleté gown. Smoke-color crêpe de chine is used for it, veiled in chiffon of the same color. There are three bands of marabou running the length of the scarf, and a heavy cluster of marabou tails at either end. This is excellent value at $12.50.



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A New word should be coined to express with greater exactness just what are women's mental and physical conditions which the term elderly is supposed to define. As old women no longer exist, in the bygone sense, the word elderly in the popular mind verges so closely upon the former that it conveys the idea that the woman long past forty is without the attractiveness of person and mind, all the alertness and energy of character, the ripe fruition of years of culture and attainment, which the majority possess. The whole social fabric depends upon such women, and it goes without saying that in dress matters they have a special claim that befits their matronly dignity.

In figure one, one recognizes the young-faced, slender type, wearing an afternoon gown, and equally well adapted for an informal dinner. The material a silver-gray panne satin, the fullness of the demi-train skirt is attached to the long coat-like bodice, which is double-breasted, the left side

NO. 2—PRINCESS STREET GOWN

front descending as a stole, after being closed by five jeweled buttons, silver mounted. The trimming is of hand-wrought gray silk braiding to match, combined with a taupe shade of silk embroidery, wrought within the ovals. Upon the bodice are to be noted its effective trimming and the gray mousseline de soie sleeves. A high stock chemisette of lace is worn with necklace, and other jewelry, such as a brooch, holds the slanting line of the bodice, and there is a jeweled chain with lorgnette.

The second is a charming street costume model with outer coat removed. Here is a coat model princess, low in its cut in front, with short inset vest-piece to correspond, the separated fronts being ornamented with six brown crochet buttons. The material is a spring serge in pheasant brown of the golden tint. The guimpe inset from shoulder to shoulder in front is of ribbed silk, but in tone a deeper shade of brown, strapped with the serge, and the edges lined with the golden shade of soutache braid. All of the lines on the vest piece and the finish of the long coat effect represent the same treatment, while the long, tight sleeves repeat the same idea. The broader, darker neck and wrist lines represent a compact line of soutache with good effect. A high chemisette of white embroidered net, with small brown silk bow is the neck finish. One of the smallish, very coarse straw hats, inverted shape, is worn. The straw is of the darkest brown shade, while the trimming is of shaded brown roses, posed high on the hat crown. The contrast with the wearer's well-dressed gray hair proves most becoming. Tan gloves are worn. Such a costume is fitted for church going, informal visiting, shopping or traveling.

In number three the wearer is dressed for dining. She is wearing a handsome figured Brussels net gown over a white satin slip, the lace and the under slip fitted on the same lines in one piece. The front panel is of plain Brussels net, hand-wrought with jet bugles of various sizes, intermixed with black silk raised embroidery in the lozenge medallions. The edges of the lace gown are also in jet, this forming not only a finish to the panel but to the neck as well. The draped lace effect of the bodice fronts is clasped by a bias black satin belt, ending in two satin and jet rosettes, extremely ornamental. The shirred lace sleeve drapery shows prettily over the close-fitting white satin sleeve, finished at the wrist by a ruffle of French point. The sleeves may be unlined if preferred. The same lace outlines the jet from the sides of the top of the jetted panel around the neck only. A jetted design matching the character of the front panel is applied to the back of the bodice effectively. A noticeable fullness is discernible in the lower part of the skirt.

An extremely useful style of gown is number four, because the lining is made in one piece and the gown can be so easily put on and taken off. The lining is fitted en princesse. One must notice that there are two groups of fine tucks in front, and they may be followed up the second part

NO. 1—SMART AFTERNOON TOILETTE OR INFORMAL DINNER GOWN

or bodice fronts with a little more fullness added, to give the required ease to the bust. The hip line is well fitted, and the back and front of the bodice seams are joined under the arms. Voiles, foulards, shantungs suggest the materials fitted for this model, which in the illustration represents black voile over black silk. A voile or silk vest with very open, heavy black lace for the collar and white ruffling at the top insures, with a detachable white or black net jabot, a becoming combination. The sleeves follow the modish close lines, but not the tightest. The wrists have

NO. 4—A PRACTICAL ONE-PIECE MODEL

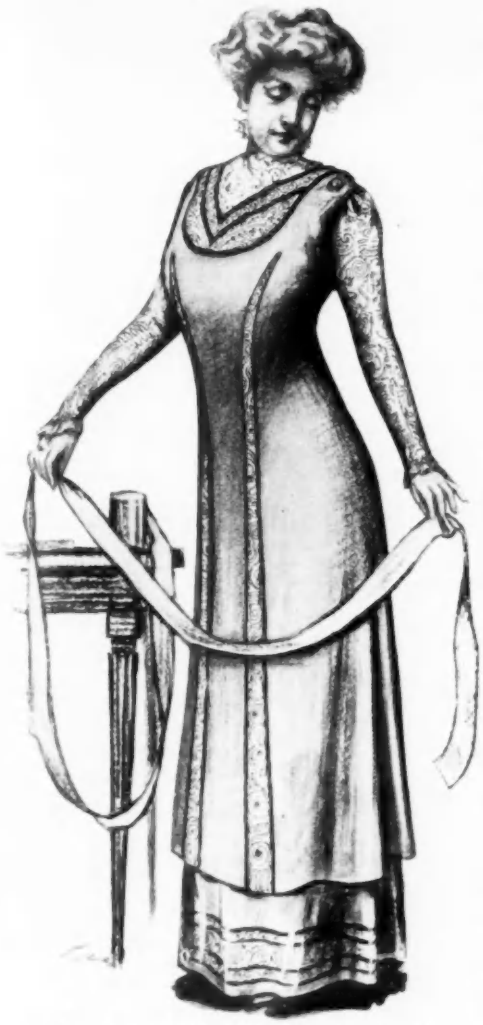
either a black voile or silk fold finish with wrist ruffling added. A black silk belt with jet buckle is the simple waist finish, the belt hooks and eyes being hidden under the buckle; unseen fastenings down the front showing the easy manner of putting the gown on. A silk fold finishes the skirt hem.

A representation of what is called a "coat-dress" is given in number five. This is one of the newest inventions and exceedingly smart for robust women, who can carry them well and stand the rich trimmings they require. Nothing is more to the fore than braiding, and a fine example of its finest quality is given in the model. The material chosen is cachemire de soie. On the bottom of short skirt—one that just escapes the ground—is the hand work seen to advantage as a border. Upon the long coat the two narrowly graded insets like antennae rise from the bottom and curve over the bust. There is the bib line and shoulder fastening with two large jet buttons, also with a V-pointed neck-piece, that suggest being a part of the long, close sleeves, all of which have the surface material covered with the same fine soutache work. A broader and heavier black silk soutache outlines the front panels, the low bib and V-lines. A lingerie chemisette with plissé neck and wrist ruffles complete the costume. Pongees, rajahs and heavy linens turn out capitally in a model of this kind for summer wear, in black, a dark shade of elephant gray or dark blue.

A very good style traveling or street coat is number six. It depends upon the material selected for which purpose it may be fit, provided the sleeves are altered. A sleeve as in the model points to a traveling garment, and speaks clearly for fine mohair, taffeta or pongee. In lead gray taffeta, trimmed with a black and white galoon, the effect will be pleasing, and in the hands of a dressmaker prove economical. The three cross galoons, with a silk-covered button in each, are very easily carried out, and so are the front and shoulder straps, with their pointed ends and buttons affixed. The sleeves and wristbands are simple. The little half-vest may be detachable and of white linen or piqué, closed with three pearl or jet buttons, and as it is washable, either fabric is desirable. A linen chemisette and collar should be worn for travel, while a lingerie and lace one is to be worn if the coat is of silk. The black straw bonnet has gray and white ostrich tips, and a cluster of rich purple violets in front, another at the sides. A black satin ribbon is knotted at the right side. Gloves of gray suede, a deep violet silk umbrella, and a gun-metal shade of leather shopping bag.

For afternoon teas number seven is well adapted to bring out the youthful grace of a woman's figure at any age. The simplicity of the gown is attractive, and for that reason a fine material is necessary. A satin-faced crêpe is exactly the thing, and a catawba or pearl gray may be chosen, for both colors harmonize with gray hair admirably. Here again is the princess model, with its tucked crêpe front and half-low décolletage. The sleeves are of net matching the gown, while flat half-inch rings of the crêpe are applied the whole length of the sleeves. High lace chemisette of Duchesse, finished off at the top with silver. A much paler dye has the scarf lace been dipped in, and its entire width is wrought with silver threads and silk embroidery matching the crêpe very beautifully, while the buckle is of the gown crêpe, and more richly wrought in silver and edged with silver insertion. This scarf is tacked in its folds across the shoulders very prettily.

NO. 3—DINNER GOWN OF BLACK BRUSSELS NET OVER WHITE SATIN



NO. 5—BECOMING NEW MODEL FOR FULL FIGURES

IS THE KINDERGARTEN ADVISABLE?

BY MARIA SCOTT

DOes kindergarten contribute to the mental development of the child, or to the ease of the mother? This question, answered truthfully, will bring us by a very short cut to the heart of the whole question. Looking at it from all points of view, the conclusion is irresistible that the kindergarten is primarily instituted to relieve mothers, and that ninety per cent. of its popularity is due to the fact that it does relieve them. Another reason for its prominence as a general educational factor is that for many hours in the day it cares for children who have not, for one reason or another, the proper home surroundings. For such, kindergartens are indeed a public benefaction. There are many mothers also who must work, for upon them rests the double burden of wage-earning and child rearing, and to them it is an undisputed blessing. It enables them to send their children (almost from infancy) for the best part of every day to rooms which are clean, well ventilated, and properly heated, where they will be trained by experienced teachers and returned at the end of the day certainly in better shape than if they had been dependent solely upon the often unintelligent kindness of neighbors, or the care of an already overburdened mother. It is hardly possible to find an argument against the kindergarten for the children of the very poor; for the alternative is always before our eyes—what would they be without it? —what would become of them?

There is, however, a class of persons who send their children to the kindergarten with the deliberate intention of getting rid of them. Busy women, who keep but one domestic perhaps, but who cannot afford a nurse, use the kindergarten as a means of getting free of the burdens which they rightly should assume. For these women, the kindergarten is less advisable, for they should, by right management, have more time themselves to give to the personal training of their little ones.

There is still another class—the well-to-do—who send their children because other children go, because it is "the thing," or because they wish to be free from the moral responsibility of training and disciplining—to buy for their children the service that the mother only should be fitted to give in its perfection. For this class kindergarten is decidedly unadvisable.

From the mother's point of view alone, what is her duty to the child under eight? The potential seeds of all his future life germinate in these apparenty uneventful years, and it is the four walls of the nursery that guard those qualities that will make for power in the grown man or woman. The foundation of the child's character is laid before eight. Who is to lay it—the mother or a paid stranger? Who is to feed the growing intelligence with its first bits of truth and knowledge? Who is to lead the child from the twilight of babyhood into the happy playground of a normal, healthy youth? It is the mother who should take upon herself this responsibility, gladly, joyfully, knowing that in her hand only lies the great tool with which to fashion character, the tool of love. She can in no wise escape legitimately from her personal responsibility during these, the first vital years of the child's life.

At eight years of age the normal child has acquired a very decided knowledge of right and wrong; he is surprisingly alert, his mind catches with restless avidity at every new experience that swings into his orbit. He is wonderfully sensitive, imitative, able to absorb and follow unconsciously a stronger will. It is the mother who should be dominant during the formative years, and give her child systematically day by day the ideals, aspirations and traits she wishes him to possess. They will come to him unconsciously if she covers her lessons with the gentle discipline of her hourly love and companionship.

The wisest mothers keep their children very close to them, within the protected circle of the nursery, until at eight or nine years of age the body is well prepared to lend its assistance to the development of the mind, and, aglow with health, the child begins his school life able to catch up in a few weeks to the weary little kindergartner, who, whatever else he has been taught, unfortunately has somehow missed the first lesson of education—that study is not play and that it can never be made so.

Should a child receive no systematic education, then, until he is eight years old? Emphatically no. This does not in the least mean that he is to run wild and be untrained in mental discipline. The child should be read to, allowed to pick out the letters of the alphabet, and have his mind improved by receiving from his parents true answers to all his questions. His little hoard of knowledge should be constantly supplemented by facts and truths—that is, as soon as the desire for such knowledge has arisen. He has much to learn. He must be taught to obey; he must be helped to acquire the blessed gift of health. A strong body and a robust mind, such a combination helps him to bridge in a few days the space which separates him from the pupils of the kindergarten. What he learns before eight should be learned unconsciously, and entirely without effort.

An editorial in a recent medical journal speaks upon the important subject of early education thus:

"The proper age to begin education is wholly misunderstood. Of course a child begins to learn the moment he takes his first breath, and in his first three years he probably learns more than in any other subsequent three of his existence; until he is nine or ten years old his whole purpose in life is learning his environment, and sometimes it is ten years or more before he really understands the simplest things he has learned. It is therefore not at all strange that if a child is kept out of school

(Continued on page 734)

NO. 7—A PRETTY FROCK FOR AFTERNOON TEAS

NO. 6—SERVICEABLE SEPARATE COAT

EDWARD HAYES

SHOEMAKER and DESIGNER

9 West 29th Street, New York

Specialist in Individuality in Footwear

Unique Designs
Now Being Shown

"Wellesley"

Three Buckle Button Boot, 9 inches high, with Patent Leather Cuff. Made with Ideal Vamp and Mat Kid Quarters, or Cloth or Suede Quarters of any color. Louis XV. or Cuban Heels of any height. Either Turn or Welt Soles.

"Wellesley"

Two Buckle Lace Oxford. Made in any Leather or Colors. Louis XV. or Cuban Heels. Any Height.

"Wellesley"

Three Button Oxford. Made in any material, with Louis XV. or Cuban Heels of any weight.

Most of the Hayes models are patented, thus effectually preventing imitation by shoe dealers or other makers.

Catalogue on Request

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

SUGGESTIONS FOR THE SUMMER GOWNS AND HATS

One point is found without fail to mark all the new lingerie models, namely, a decided return to tucks and plaits about the hips. This is cleverly handled so that though the Directoire flatness is quite done away with, the charming slender silhouette is still preserved intact. Of course in thin materials this is not so difficult to manage, as a considerable amount of tucking may be put in without even an approach to bunchiness. One-piece gowns are the universal rule, it being a rare exception to find a separate waist and skirt. The waist line is clearly indicated in almost all models, both long and elbow sleeves being shown. The first of to-day's sketches has long net sleeves from below a puff at the elbow. The gown itself is made of very sheer white handkerchief linen, embroidered in the coarse designs so much seen this year, and with darned filet lace at the yoke. This yoke is in one with the sleeve caps, and gives a very good and becoming shoulder line. Just below the lace there is a puff of mull. The upward curving band that comes from under the arms and crosses the bust is admirable. Starting from this runs a panel that extends almost to the knees, where it strikes off to each side at right angles, joining in the back. This gives the new cuirass effect. Below this the skirt is attached in a group of plaits, one in front and one in the back. A deep plain, hem finishes the frock. Tucks run from under the arms to over the hips. The neck may be either left round and worn without a collar, or filled in with tucked mull.

The other afternoon frock is in one piece also, but is less princess in effect than the first. It is in lavender silk mull, embroidered in self-tone. Its skirt is laid in perpendicular tucks all around the top, over which fits the shaped bodice. This is in eyelet embroidery, mounted on taffeta to match the material, the silk showing through the open work. A little square of this embroidery is set just under the yoke; it is introduced on the outside of the sleeves and again in broad bands on the skirt. In the belt only is it placed over the silk. White filet net forms the cuffs and collar. A charming touch is given by the little butterfly bows of taffeta on the front of the skirt.

A DAINTY ONE-PIECE LINGERIE FROCK

THE EVENING GOWN

This is one of the most fascinating designs shown this year, its drapery of chiffon being so hung that it gives the effect of the figure in motion against a light breeze. It crosses diagonally and appears only casually attached to the under dress of satin, but its arrangement is carefully and most successfully studied. The color scheme in which it was shown was more than ordinarily pleasing. As foundation a soft, pale yellow satin was used, the embroidery at the neck being in yellow, flame color and oxidized silver. Satin bands were placed on the shoulders. The sleeves, tiny, close-fitting, tucked affairs, were of cinder gray tulle, the same color being used in chiffon for the lovely drapery. This veiling of a satin foundation is a point to be noted and made use of by limited incomes for doing over old gowns.

A CHIFFON COAT

Diaphanous long wraps of chiffon cloth are the rage for wear over lingerie and light summer gowns. Usually, these are in dark colors, such as black, sapphire blue, wood brown, green or smoke gray, as the effect is smarter when there is a decided contrast between gown and coat, but they are attractive also in pastel shades. There is, of course, no lining, the material being hung from shoulder bands or yoke trimming. The most popular style of decoration is soutache or rat-tail braiding in self-tone. This keeps the coat in monotone effect, so that it offsets, but does not detract from, the trimming of the frock. It would be ruined by lace unless dyed to match, or by any light or bright ornamentation.

A very graceful coat is the one illustrated, originating with a well-known French maker. The sleeves and yoke are in one, heavily encrusted with braiding. Under this there is a thin lining of China silk to give strength. The color chosen for this is a lovely shade of mode, which goes with any color frock and is dark enough to prove serviceable. The floating sleeves are in keeping with the character of the coat. The fronts are faced in flat satin bands, crossing waistcoat fashion over the bust. Lingerie gowns that have lost their freshness, or possibly have been torn or injured so that their day seemed done, may be worn again under a coat like this, and their defects will be completely hidden, so that there is economy in the delightful fashion as well as beauty. Catawba and wistaria shades are especially striking in chiffon coats. The coat in the sketch falls very full from the yoke and arms, fullness being, of course, a feature of all these wraps.

ONE OF THE NEWEST DESIGNS IN EVENING FROCKS WHICH OFFERS A CLEVER SUGGESTION FOR REMODELING

MAKING OVER PANAMA HATS

A firm has been brought to my notice that takes old Panama hats, however dilapidated, and makes them over so that they appear entirely new. Not only is the straw renovated and cleaned but the shape is entirely made over into any style that one prefers. Illustrations of styles are furnished, so that it is easy to specify one's choice in giving the order. Hats can be made either larger or smaller in the headsize, but the width of the brim can be enlarged only a trifle. A man's hat can be changed into a woman's outing hat, so that what is discarded by men of the family often gives most satisfactory service for the women when done over. The process is quite elaborate. The hat is first perfectly cleaned, then bleached, next adjusted to the proper headsize, and last blocked to the style selected. For the work $2 are asked, extra being charged when it is necessary to cut and rebind the edge of the brim. In sending hats to be done over, the inside should be dampened with a sponge, as hats dry out when not in use during the winter, and are apt to crack or break unless moistened. The hat is then folded with the tip in a point and packed. The shapes shown into which a man's hat may be transformed for the women of the family are most fetching.

READY-TO-WEAR HATS

It always seems a waste of money to put any considerable sum into a hat to do hack work in town during the spring months. The usage it gets is very hard,

CHIFFON COATS ARE LOVELY AND NOT NECESSARILY EXTRAVAGANT

IT'S YOU

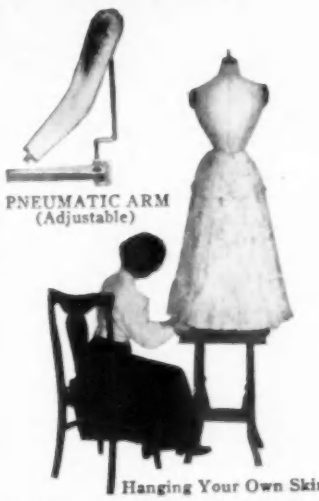
When Inflated Inside

Your Fitted Lining

The Pneumatic Dress Form

REPRODUCES YOUR EXACT FIGURE

Fitting Your Own Back

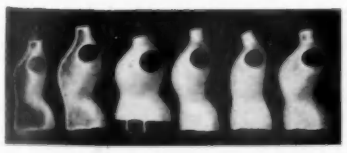


PNEUMATIC ARM (Adjustable)

Hanging Your Own Skirt

Make your own gowns, or have them made by your Modiste, without the tiresome "trying-on" process.

Our guarantee is that the most elaborate gown may be made and completed on our Pneumatic Dress Form if the muslin lining is fitted according to directions furnished with form.



All On Same Form

The same form may be used by any number of persons by changing lining.

Call and see demonstration or write for Booklet "C-6."

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When not in use, collapse and pack in box base.

and by the time one goes out of town for the summer it is sure to look rather shabby. Putting money into dainty light millinery that will be worn far from the grime and soot of the city is a better investment. Ready-to-wear hats are offered by one of the best shops at very moderate prices, and in materials that are good and durable. The shapes are up-to-date and smart, and conservative enough to suit tastes that cry out against the many exaggerated styles of the moment. Either rough or fine straws are on hand, trimmed in ribbon alone or in ribbon combined with quills, aigrettes and various feather ornaments. Any variety of hats are to be found in the collection, many of the best models selling for $4.95 and thereabouts.

INEXPENSIVE MILLINER

Much of last year's millinery that one has all but decided to throw away may be made do service again if one take advantage of a certain clever little milliner who does not scorn to exert her skill on faded and discolored hats. She accepts any materials one may have on hand and uses them to good advantage, or provides the entire hat if one desires it. By patronizing this shop one can get smart models at less than one-half the price of many a hat no better looking. This is a splendid place for the woman to patronize who likes to have her own suggestions carried out, as ideas are quickly grasped and executed. Models are, of course, on hand for those who wish to have their styles provided for them. The charge for trimming, hat and materials furnished by the customer, is $2; for making a hat, $5.

DURABLE BOWS FOR TIES

For ties and low shoes that require ribbon for bows there is a certain kind of ribbon that far outlasts the ordinary variety. It has a heavy lengthwise grain, almost a cord, and wears for months without splitting. Its appearance is good as long as there is a thread of it left. It is far more durable than silk lacing in low shoes and is the best material for bows on slippers or pumps.

COTTON CRÊPE WAISTS EMBROIDERED IN COLORS

These blouses are to be the rage for wear with tailored suits, the color of the embroidery matching the suit material. Especially good is cotton crêpe in combination with linen coats and skirts, rose linen for instance with a blouse ornamented in rose-colored mercerized cotton. Embroidering these blouses at home is delightful work, and does not take much time, as the color may be relied upon for the effect, and any simple design will answer. Excellent also on a white background is a more or less solid design in lavender with a touch of green and yellow. Such a blouse is planned for wear with a lavender crash suit.

A FASCINATING SUMMER AFTERNOON FROCK OF LAVENDER MULL

HOW TO HAVE A HEALTHY SKIN

Air, sunlight, friction and good digestion are essentials to a healthy skin. In the daily dry rub or massage one gets air and friction. Their beneficial effects will be understood when it is recalled that the skin consists of three principal layers, each having its own subdivision. As it expels acids, salts and foreign matter in solution it is necessary to keep the pores free and active. While bathing contributes largely to general health, its use must depend on the constitution. Everyone can take a tepid bath without injury, but persons of a full-blooded tendency or with a weak heart may be injured in a steaming hot bath, and very cold baths should not be taken indiscriminately. Many persons boast that they begin their day with a cold plunge in the lake in summer and in cold water direct from the faucet in winter. This is excellent for those who can stand it, but not good for those who are not so strongly constituted. There is much nonsense written about the daily cold plunge. Nothing can be more invigorating for some people or more injurious for others.

THE DAILY BATH

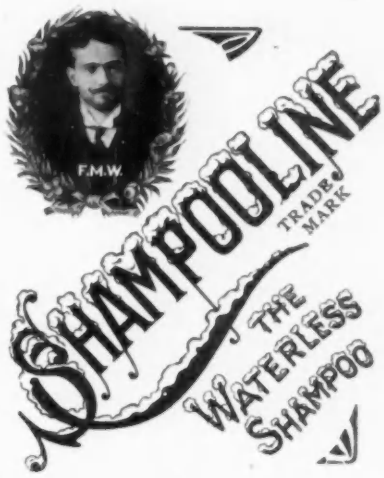
It is a good plan to begin the daily bath with tepid water, after which colder baths can be gradually substituted as the constitution seems to bear them. Plenty of muscle, good soap and a wash-cloth, not a sponge, are valuable adjuncts to the beauty bath, but massage is the best of all, for the combined influence of frequent applications of water and air and friction renews the skin and stimulates the natural oil. Friction is absolutely necessary to get below the surface and for invigoration. The use of alcohol, ammonia and drugs is to be tabooed, unless the alcohol is used after a massage where almond oil is employed, in which case it cuts the oil. It is a general rule that hot baths should be taken on retiring and cold baths in the morning. The heat relaxes the skin and opens the pores, and in sleep there is less chance for the absorbtion of foreign matter, and as the body is at rest, dirt does not as readily find a lodgment.

One important don't for a woman to learn is not to wash her face just before going out. The face should never be touched, unless to put on some soft powder, for half an hour before exposing the delicate skin to the wind and sun. All the face lotions in the world will not avail if a woman does not use common sense regarding some of these little but important things. It goes without saying that the woman who steams her face should do it either at night or on a day when she does not expect to go outdoors.

HOW TO MASSAGE THE FEET

Some people think that the feet do not need rubbing if the rest of the body has received a vigorous massage, but this is a mistake. After dressing the upper part of the body, one should sit and rub the feet vigorously. The top and sides of the feet should be rubbed across, and the bottoms of the feet need a strong rubbing from heel to toe. Of course, body massage is more effectual after a bath, but it is excellent alone when used as an air bath. Generally speaking, all massage is more effectual when the rubbing is with the downward stroke. This should be the motion when the spine is rubbed, for the upward stroke on the spine provokes unrest instead of the soothing sensation that is desired. Massage will often relieve a headache or facial neuralgia. While the affected part can be rubbed gently, the real cure comes from rubbing the nerve centres at the back of the neck. Care must be taken to massage slowly and gently, and holding the hand around the back of the neck for a few minutes will allow the magnetism to penetrate this important nerve ganglion .

[Note.—Readers of Vogue inquiring for names of shops where articles mentioned in Vogue are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



It cleans the hair better than water, leaves the scalp perfectly clear, removes every trace of dandruff and unnatural oil, without rendering the hair dry, leaving no trace of powder on the hair, preventing the hair from getting oily or sticking together.

Soft and fluffy hair assured. Shampooline at last is an infallible means of keeping perspiration and dampness from the hair both of which are known to cause decay of the root of the hair; thus loss of hair is avoided, preventing baldness.

When your hair is sticky from contact with salt water, or greasy with facial cream, Shampooline will cleanse it and do this better than water, the frequent use of which is harmful.

Directions for use go separately with every box.

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One box will give you 40 to 50 Shampoos. Price $1.00 per Box

For a short time only I will send FREE to all purchasers of Shampooline one of my Special Brushes which retail for 50c. a piece. *Postage Prepaid*

Latest Styles in Hair Dressing and in Hair Goods, Wigs, Switches, Toupees, etc.

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Always Use My—

NAPOLEON BRILLANTINE

It is better than any hair tonic that you may have used as it nourishes the hair without making it oily or sticky. The BRILLANTINE can be applied with my Special Brush daily as very little is necessary, without fear of taking cold as it prevents dampness of the hair.

This Brillantine

adds greatly to the appearance of the Headdress Keeping all the short hair in place

PRICE 50 cents Per Bottle

For 25 cents additional we will send you our Special Brillantine Brush

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281 Fifth Ave. S. E. Cor. 30th St., opp. Holland House NEW YORK

A COUNTRY WEDDING AT HYDE HALL, COOPERSTOWN, NEW YORK

COUNTRY HOUSE WEDDING IN JUNE

AN outdoor wedding, the most ideal kind to have in early summer, has many points which differ from the usual church wedding in a city, and, for that reason, the details are often puzzling to the person who has never participated in one. The etiquette, therefore, of such an occasion, together with suggestions for additional features, are here given for the benefit of the June bride.

The invitations should be sent out fully a month in advance of the day, and they should consist of the regular invitation to the house and the card for the private car, stating the time of its arrival and departure. This differs from an invitation to a church wedding in that it needs no reception card. The form for the invitation, printed on heavy white paper, in the dimensions of 6⅝ x 5¼ inches, is worded thus:

Mr. and Mrs. Benjamin Lester Wood
request the honor of

presence at the marriage of their daughter
Mary Emily
to
Mr. John Scott Hughes
on Wednesday, the ninth of June,
at twelve o'clock,
at Mt. Kisco, New York.

A blank is left for the name of the person invited, which is written in. On the inner envelope the name alone is written, and this is enclosed in another envelope with both the name and address, ready for mailing.

The private car card, in size 4⅛ x 2⅜ inches, reads:

A car will be reserved on the train leaving Grand Central Station
at 11.02 a. m.
Returning, leaves Mt. Kisco for New York
at 3.30 p. m.
Carriages will be in waiting.

For a wedding of this kind a formal reply of regret or acceptance in the third person is expected.

The train which arrives shortly before the ceremony should be met by omnibuses, carriages and automobiles, so that the guests may all be accommodated. When they reach the house the parents of the bride should be ready to receive them as at a regular reception, and there should be two or more ushers to look after the guests.

The room in which the ceremony is to be held has been previously decorated as follows: A large screen of wire netting is placed at one end, and through this vines and flowers are twined. On either side large palms are banked, thus forming a bower effect, and in front of the screen, leaving room for the clergyman, a long cushion of white satin is laid, on which the bride and groom are to kneel during part of the service. The mirrors, doorways and windows are draped with green, and most of the furniture is removed to give greater space. A pretty feature is added by marking off the aisle for the bridal procession. Instead of employing the usual white posts, to which the white satin ribbons, two inches in width, are attached, several little girls are invited by the bride to hold these ribbons in place. Dressed alike, all in fine, white frocks, they should stand, two at the knotted ends and then about six feet apart from the improvised altar to the door.

The bridal party should consist of the bride and groom, maid of honor, best man, two bridesmaids, a flower girl and a page. It is not necessary to have a large number of bridesmaids, especially in a house wedding, and sometimes they are entirely omitted, but, as a matter of convenience, it is well to have two; for they can be of great use afterwards in looking after the guests. The two little children, carrying baskets of flowers, lead the procession, and then, as in the usual wedding, come the ushers, the bridesmaids, the maid of honor, and finally the bride and her father.

At the close of the ceremony, the bride and groom receive congratulations, standing either in front of the flower screen or on the piazza, after which the guests adjourn to the lawn and the piazza, where the breakfast is served.

The simplest manner for arranging the refreshments is to use the large table in the dining-room as the buffet, and to have smaller tables, seating two or four, scattered about on the piazza and the lawn. The dining-room table should be decorated with white roses and white spun sugar or silver baskets, filled with bonbons and fine cakes. The tables out of doors are set on small rugs, and on each table is put a slender vase, filled with some bright June flowers, such as peonies and roses—anything to give a summery air. A tent with a platform is set up on one side of the lawn for the bridal party and in this their breakfast is served. The effect of the whole is extremely pretty and gay.

For the menu have:

Bouillon
Crab Meat à la Newburg
Chicken Breasts in Aspic Jelly
Creamed Sweetbreads in Pastry Cases
Assorted Sandwiches
Jardinière Salad
Ice Cream Meringues — Fancy Ices
Cakes — Bonbons
Black Coffee
Champagne

The Jardinière salad is a vegetable salad, made of equal parts of cold cooked cauliflower, string beans, beets, celery and tomatoes. Mix this with some chopped olives and mayonnaise and place on lettuce leaves in large bowls. The advantage of this salad is that it need not be prepared on individual plates, and may therefore be served most easily to a large number of persons.

When the bride and groom leave, it is an excellent plan to have them take a carriage and drive to a station some miles distant. In this way they can avoid going to the same station as the guests, who return, by means of the omnibuses, to the private car, leaving at the time stated on the card.

The illustrations show glimpses of just such a wedding as is described, which took place at a lovely old house in New York State.

FROM THE BALCONY THE BRIDE THREW HER BOUQUET TO HER BRIDESMAIDS BELOW

A Club Cocktail

is always a better cocktail than any made-by-guess-work drink can ever be. CLUB COCKTAILS are *mixed-to-measure,* delicious, fragrant, appetizing and always ready to serve.

Martini (gin base) and Manhattan (whiskey base) are the most popular.

Get a bottle from your dealer.

G. F. HEUBLEIN & BRO.
HARTFORD
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The Flavor and Strength of

"SALADA"

Are preserved by the use of sealed Lead Packets

Trial Packet 10c. At all Grocers

LUSTR-ITE NAIL ENAMEL

"THE DAINTY LITTLE CAKE"

A brilliant, extremely rapid and lasting polish for the nails, used with or without buffer. Guaranteed harmless. 25c per box.

Free on Request

Three samples of our manicure specialties and booklet "Well Kept Nails." Write for it now. Lustr-ite supplies sold by all dealers.

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47 Franklin St., New York

Used by 90% of the Profession.

MENNEN'S BORATED TALCUM TOILET POWDER

CHAPPED HAND, CHAFING and all afflictions of the skin. *"A little higher in price, perhaps, than imitations, but a reason for it."* Removes all odor of perspiration. Delightful after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original). *Sample free.*
GERHARD MENNEN COMPANY, Newark, N. J.

FOR THE HOSTESS

TEa in the afternoon must above all things be simple—especially if the dinner hour is comparatively early, when the eating of heavy, rich sweets, about two hours before dinner time, takes away one's appetite for the principal meal of the day. Deliciously brewed tea together with dainty sandwiches, or hot tea biscuits (the size of a coin), some simple cake and perhaps a dish of bonbons—these are really more than enough. The great difficulty is to find a large variety of the above articles and so do away with the monotonous sameness. Old things served in new ways add greatly to the spice of good eating. Here are a few suggestions:

THE PROPER METHOD FOR MAKING TEA

First scald the tea pot carefully with boiling water. Put in it a spoonful of tea with a large spoonful of freshly boiling water and let it stand for a moment. Add a cupful of water which has just started to boil, and, after it has brewed a short time, add another cupful or more to suit the taste. By this system the best aroma is extracted out of the tea. It is also most important to have your water freshly boiled, as in the process of long boiling it loses a certain freshness of taste and so spoils the tea. Heat your cups before serving by pouring in them a little hot water.

SANDWICHES

MINT SANDWICHES.—Break into pieces some large sprays of growing mint (about six) and pour over them half a cup of boiling water. Let this stand on the back of the stove for about 30 minutes, when three tablespoonfuls of gelatine soaked in as much cold water should be added. Strain and stand aside to cool. Then add a cup and a half of stiffly whipped cream and spread on thin slices of brown bread immediately before serving.

NOISETTE SANDWICHES.—Soak in olive oil one gill of shelled, roasted peanuts which have been mashed into a powder. Chop into very fine pieces about six large, green olives and mix with it half a pint of cut celery. Add to this mixture the soaked peanut paste and moisten with mayonnaise dressing. Serve this with white bread, cut in circles.

TOASTED CHEESE SANDWICHES.—Spread thin, square slices of bread with a small quantity of butter (the crusts should be previously removed). Spread one slice with finely minced ham, then place over this a slice of American dairy cheese sprinkled with cayenne pepper and salt. Then add another slice of bread, more cheese, properly seasoned, and finally a third slice of buttered bread. Toast these under a gas broiler and, when the cheese is melted, cut diagonally, making triangular sandwiches, three tiers deep.

FRUIT AND NUT SANDWICHES.—Take half a cup of prunes, finely chopped, which have been soaked in cold water and steamed until tender, and add to them the same quantity of chopped pecan nuts and a pinch of salt. Make a dressing of ⅛ of a cup of double cream, flavored with a pinch of salt and paprika and a few drops of lemon juice. Whip this until quite firm, and mix it into the prunes and nuts. Do not spread this paste on the bread until time for serving.

SOUTHERN THIN BISCUITS.—One pint of flour, one egg, one spoonful of lard and a little salt. Make up with sweet milk into a moderately stiff dough. Roll out and cut with a biscuit cutter. Then take each one and roll out as thin as possible. Prick all over with a fork and bake a light brown.

CAKES

ENGLISH TEA CAKE.—Mix together two tablespoonfuls of butter, half cup of sugar, two eggs. Add gradually two cups of flour through which two teaspoonfuls of baking powder have been sifted and enough milk to make a good cake batter. Stir in one cup of currants and a pinch of salt. Bake this quantity in two pie plates and, when cooked, cut open, butter and serve hot.

SAND TARTS.—These are very well known, but they make an excellent sweet for the tea table, and for that reason we print the recipe. One pound of sugar, one pound of flour, the yolks of five eggs, 6 ounces of butter, two tablespoonfuls of thick milk and half of a teaspoonful of soda. Roll thin and cut out. Beat the whites of two eggs and moisten the tops of the cakes. Sprinkle with cinnamon, granulated sugar and chopped almonds.

Your Clothes Instantly Accessible

when traveling—in perfect "wardrobe order"—without a crease, wrinkle or fold of any kind, when you use the **"LIKLY" WARDROBE TRUNK.** Will carry twelve suits or gowns—fifteen if you wish, and keep them in perfect condition. Separate compartments—chiffonnier style—for other articles. Opened or closed in a few seconds.

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CHIFFON COATS ARE FASCINATING IN THEIR GRACEFUL DRAPING

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

There were silk gloves placed upon the market previous to the "NIAGARA MAID" Silk Gloves, but glove perfection was not attained until the "NIAGARA" PROCESS was discovered and used only in connection with the manufacture of "NIAGARA MAID" Silk Gloves.

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The quarter size feature is only to be had in "NIAGARA MAID" Silk Gloves, which are the first silk gloves made to fit with the exactness of a kid glove.

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Ask for "NIAGARA MAID" Silk Gloves at your local store. It's worth while to insist upon "NIAGARA MAID" and refuse to accept a substitute. If you have the least difficulty securing "NIAGARA MAID" Silk Gloves, send money order direct to us stating style, size, color and price, and we shall deliver them through your dealer.

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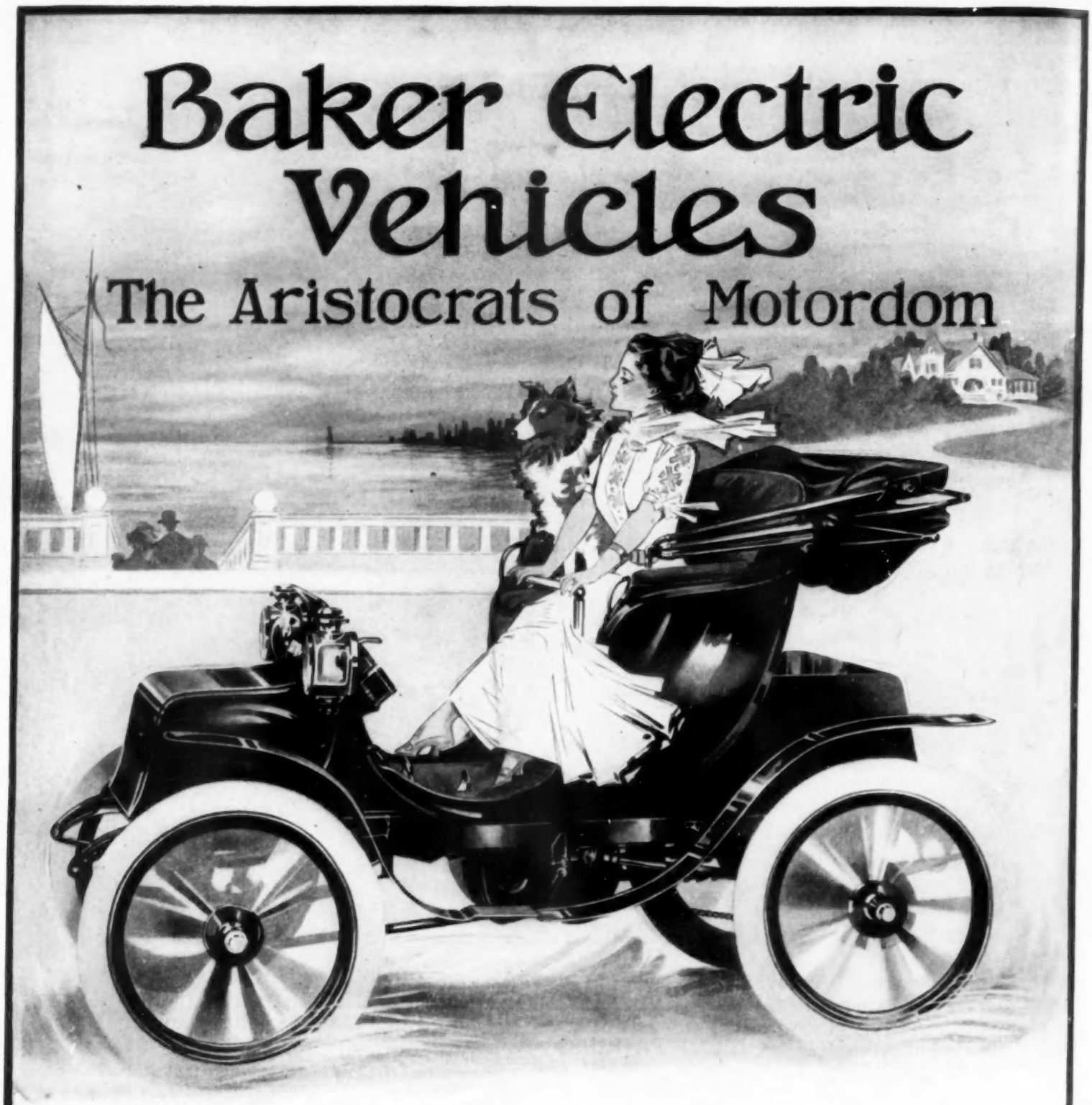

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FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

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totally unlike anything else in America. Its service consists in furnishing, for immediate use, and for every occasion, footwear of more than usual custom correctness, more than usual custom smartness, in better than usual custom qualities, at far less than custom prices.

No matter what you know about shoes or the stores that sell them, you have a revelation awaiting you in this store – a revelation in the possibilities of fine footwear ready to put on, in the science and art of perfect foot-fitting and in the fine art of store-service.

We invite you to test our unique service – and to expect an entirely new kind and new degree of shoe satisfaction.

The spring models are ready.

Martin & Martin

Fine Boots for Men and Women

ORIGINAL MODELS FOR SUPPLE FABRICS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 728

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It will help you out of a hundred difficulties; you'll keep it in your shopping bag and work basket until it wears out. Ask for this free book—The Gartner Ribbon Book, it is called—at the ribbon counter, or we will send it free if you tell us ***where you buy ribbons.***

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FIREPROOF SUBURBAN COTTAGES

ALL the world realizes that one way to avoid the evil effects which would follow the destruction of the forests is to plant more trees and guard well those already standing; but not so many people know that among the easily feasible methods of "conservating resources" is the substitution of terra cotta for wood in building. Considerable progress has already been made with this material for house building, and the manufacture of these blocks is destined to become a great industry, for, as a building material, terra cotta has many excellent qualities.

Already a number of terra cotta houses have been put up in the vicinity of New York City, and a few within the city itself. A few weeks ago the owner of a large tract of land in Newark, containing about 200 lots, announced his intention of developing it with terra cotta houses and signed a contract for the first group.

As it goes into the walls and floors, the terra cotta is in the form of hollow blocks. These being in fact what have been in use for years for fireproofing large business buildings. Anyone who walks past a "skyscraper" in process of construction will see the reddish yellow tint of these blocks in between the steel beams and girders. Established in use as they are for protecting steel and for floors, however, their application in house building is comparatively new.

One explanation of the growing favor in which terra cotta is held is the rising price of lumber. As the forests are thinned out and the distance between the source of lumber supply and the thickly settled districts increases, the objections to a studier material than wood are bound to grow weaker. A builder naturally prefers a fireproof material and one that is subject of the minimum of wear and tear. As the price of lumber rises, there comes a time when the difference in cost between fireproof and non-fireproof construction is offset by the considerations of solidity, permanency and safety, by the saving in repairs and insurance premiums.

The terra cotta blocks are made of clay heated to about 3,000 degrees Fahrenheit and then allowed to cool slowly. They are hollow, so that when laid end on end they form continuous air chambers. These air spaces make the walls non-conductors of heat, with the result that terra cotta houses are cooler than the average in summer and warmer than the average in winter. And they are as proof against vermin as they are against fire.

The most common form of floor is that which includes both concrete and terra cotta, the former being used for the beams. First a false floor of wood is laid, with spaces between the planks at regular intervals. Over the open spaces are laid the terra cotta blocks in parallel lines in the position they are to occupy permanently. When they are properly placed the concrete mixture is poured in the openings between them. After the concrete has hardened the hollow blocks are held in its tight grip and the floor is as solid as floor can be.

A variation of this plan in the construction of upper floors is to extend the beams downward below the lower surface of the terra cotta. Thus is created the effect of a beam ceiling in the general style of the old-fashioned ceilings that one sees in English homes. A coating of cement makes the beams smooth and the owner can make them any color he chooses. Of course, a floor built in this way, with consideration for the room below, requires a more complete "centering" for the concrete than a floor that has both the upper and lower surfaces even.

In a house that is really fireproof not only the outside walls and floors, but also the partitions, are of hollow tile blocks. They are laid in the same way as the blocks in the outside walls, though they do not have to be as thick. Even closet walls are terra cotta. The result is that each room is protected from the one next to it; if a fire starts in one room it will be kept there until it is extinguished, for

THESE ATTRACTIVE COTTAGES ARE OF THE FIREPROOF VARIETY
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Among the wide variety of Cheney Silks to be had in every store may be found all the latest patterns, newest French stripes, modish shades in Cheney

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Cheney "Shower-Proof" Foulards are produced in new and original designs, as well as in the more conservative patterns—in smaller figures and polka dots—the only "Shower-Proof" Foulards.

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It marks the dainty woman more than rich outer gowns. It is soft and seductive, delightful and comfortable.

It feels of refinement.

But few women know that this envied underwear costs less than the commonplace, because it wears like iron.

Kayser's Italian Silk Lingerie

We have written a book which explains the facts and shows all the different garments.

It tells why Italian Silk will outwear cotton, fully ten to one. It compares the cost.

You will never wear cotton underwear after you read this book. Send us a postal for it.

Julius Kayser & Co.
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it cannot burn its way upward or downward or sideways.

The first two terra cotta houses erected in New York City are on University Heights in the Bronx. One of them is Mr. Schaeffer's, an engineer attached to the Public Service Commission, and the other is the home of Prof. James E. Lough, of the faculty of New York University. Both are in sight of the university grounds.

Mr. Schaeffer, instead of seeking the aid of a contractor, superintended the construction of his house himself. Laying the tile blocks, while it must be done carefully and conscientiously if the job is to be a good one, is simple work for a practical engineer to oversee. Saving the contractor's profits, the engineer put up walls, floors and partitions at a cost of only $2,500. The rest of the total amount of money spent upon the building was devoted to the plastering, roofing and finishing of various kinds.

The exterior of a terra cotta house is of stucco, applied directly to the blocks just as is the plaster inside. Thus it is that the passerby sees nothing that indicates the building is different from others. Terra cotta construction allows of the same opportunities for architectural variety and adornment as stone or brick or wood, and some of the handsomest country homes around New York are made of this new fireproof material. One instance is the home at Greenwich, Conn., of Mr. Percy Rockefeller, who became so interested in what architects had told him of the hollow-block system of building that he had terra cotta used in all his walls and partitions.

While the movement started on a small scale, the erection of terra cotta houses soon began to attract the attention of men who do building by the wholesale. A recently developed plot of land at Mountain Station, on the border between Orange and South Orange, N. J., shows a group of these fireproof dwellings. Each of the houses has eight or nine rooms, four on the main floor and four or five on the second, the system of construction —terra cotta blocks for walls, floors and partitions, with concrete for beams—being common to them all.

A similar undertaking has just been started in Newark, on a tract of land overlooking Mount Prospect Park, N. J. William Clark, a well-known manufacturer of that city, has signed contracts for two terra cotta houses. Later these are to be followed with more of the same material. Eventually a sort of "fireproof colony" will grow up, an object lesson in miniature for cities that would make themselves safe from fire.

In a brief space it would be impossible to enumerate the examples of fireproof dwellings put up within the last two years. One project that stands by itself, however, is the use of terra cotta for a church. The church is at West Orange, and it was finished only about a year ago. A prominent architect of New York City was attracted by the idea of using "skyscraper blocks" in a way not hitherto attempted, and this house of worship is the result. Another consideration which makes the structure unusual is that the congregation literally built is themselves. Every man in the congregation who could do anything in the way of carpentry, or plumbing, or painting, volunteered his services, and snatched odd hours to help along. The result was the completion for $7,500 of a church upon which the architect had put an estimate of between $16,000 and $18,000.

Naturally enough, the district of which a great city is the centre is the place where such an idea as this of fireproof construction has advanced furthest. It is not only the place where there are many home-builders with the inclination and the means to try something better than wood, it is the place where lumber is dearest, and where, as it happens, the source of supply of terra cotta is near at hand. For the clay of which the hollow blocks are made is mined from pits in New Jersey, and only a few miles from New York City.

On 29 April, Vogue will publish a number specially devoted to Houses and their Furnishings. This issue will be of unusual interest. Price 10 cents.

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Any Woman Can Have a Good Figure, Charming Personality and Good Health

Too Fleshy? I have reduced 15,000 women in the past six years by a few simple directions followed in the privacy of their own rooms. I can reduce you and at the same time strengthen stomach and heart and relieve you of such chronic ailments as rheumatism, constipation, weak nerves, torpid liver and such difficulties as depend upon good circulation, strong nerves, strong muscles, good blood and correct breathing. You can be as good a figure as any woman of your acquaintance. I cannot tell you *how happy I am* that I have been able to bring health and strength to 30,000 women in the past six years. Just think! this means a whole city. One pupil writes:

"Miss Cocroft, I have reduced 78 lbs. and I look 15 years younger. I have reduced those hips and I feel so well I want to shout! I was rheumatic and constipated, my heart was weak and my head dull, my liver all clogged up and oh dear, I am ashamed when I think how I used to look."

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"I just can't tell you how happy I am! I wore low neck and short sleeves the other night and I was so proud of my neck and arms! My busts are rounded out and I have gained 28 lbs., it has come just where I wanted it and I carry myself like another woman. My old dresses look stylish on me now. You remember I have not been constipated since my second lesson and I had taken something for years. I guess my stomach must be stronger too, for I sleep like a baby and my *nerves* are *so* rested. I feel as if I had missed so much enjoyment in life, for I never did have such good times before. I feel so well all the time."

I have built up thousands of women—why not you? You will be so much better satisfied with yourself and more attractive to your friends.

I will cheerfully tell you about my work, and if I cannot help your particular case I will tell you so. My information and advice are entirely free.

Send 10 cents for instructive booklet showing how to stand and walk correctly.

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Miss Cocroft's name stands for progress in the scientific care of the health and figure of woman.

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that cleanses
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OUT-OF-DOORS IN THE HOLY LAND. IMPRESSIONS OF TRAVEL IN BODY AND SPIRIT. By Henry Van Dyke. Illustrated. Charles Scribner's Sons. $1.50 net.

How Dr. Henry Van Dyke and three companions equipped a caravan of their own and journeyed in a haphazard fashion throughout the length and breadth of the Holy Land makes up a delightfully composite volume of travel, personal reflections, occasional verses and muc besides, including an account of fly-fishing in the Sea of Galilee.

As a mere youth, when the author began to cherish the faint hope of some day being able to visit the land where Christ had dwelt among men, he registered this vow: "I will not sleep under a roof in Palestine, but nightly pitch my wandering tent beside some fountain, in some grove or garden, on some vacant threshing-floor, beneath the Syrian stars. I will not join myself to any company of labelled tourists hurrying with much discussion on their appointed itinerary, but take into fellowship three tried and trusty comrades, that we may enjoy solitude together. I will not seek to make any archaeological discovery, nor to prove any theological theory, but simply to ride through the highlands of Judea, and the valley of Jordan, and the mountains of Gilead, and the rich plains of Samaria, and the grassy hills of Galilee, looking upon the ways and the faces of the common folk, the labors of the husbandman in the field, the vigils of the shepherd on the hillside, the games of the children in the market-place, and reaping

'The harvest of a quiet eye
That broods and sleeps on his own heart.' "

The book is precisely what might be expected from the originator of a scheme so picturesque and idyllic as that revealed in the foregoing quotation. The reader avails himself of the privilege of accompanying Dr. Van Dyke and his little party to Jerusalem and the Gate of Zion, or to ascend the Mount of Olives and see Gethsemane as it is to-day, with its venerable trees slowly succumbing to decay. We may meet, too, the kindly, brown-robed Franciscan monks from Italy and wander with them through their carefully tended gardens of pansies, pinks and rosemary. Finally we join in an excursion to Beth and Hebron, and visit in due course the Holy Sepulchre, Jericho, the mountains of Samaria, Galilee and the Lake, Jordan and Damascus. "If what you read here makes you wish to go to the Holy Land, I shall be glad," says Dr. Van Dyke in his preface, "and if you go in the right way you will not be disappointed." At all events the author succeeds in impressing us with the fact that he went in the right way. The book is embellished with twelve full-page illustrations in color.

LETTERS OF MRS. JAMES G. BLAINE. Edited by Harriet S. Blaine Beale. In Two Volumes. New York: Duffield & Co., $3 per Set.

No public man since the Civil War period has been more bitterly assailed than Mr. Blaine, and few have had a more enthusiastic partizan following. These letters seem to prove that none could well have had the comfort of a warmer wifely loyalty, or the certainty of so unswerving a faith at home, such as must have nerved him at moments when hardly aught else human could have availed to stay his courage. Mrs. Blaine was a woman of good education, fine mind, and much social resource. The letters occasionally betray touches of envy on her part, but as a rule she is neither meanly elated at success nor unduly depressed by misfortune, and there gleams again and again in the correspondence her underlying religious sentiment, and her perception that there are better things in life than what the world counts as prosperity. There is much playful humor in this correspondence, though there is nothing brilliant or even strikingly clever. The tone of strong domestic affection is delightful.

Most of the earlier letters are mainly concerned with domestic affairs, and throughout the book there are too many such letters included. The correspondence during the crisis of Mr. Blaine's affairs as Speaker, when he made the famous dramatic defense of his conduct by reading the Mulligan letters in the House, is full of feeling One of these letters, addressed to Joseph Manley, is a human document of rare interest. Those letters dealing with the assassination of Garfield are again of surpassing interest. Guiteau's bullet slew more than Garfield; it probably had a determining effect upon Mr. Blaine's career, and these letters indicate rather than express the magnitude of the personal tragedy for the Secretary of State. Mrs. Blaine does not conceal her contempt for President Arthur. She quotes Sam Ward as saying that Arthur's two passions were clothes, and the desire to do things without actually putting his hand to them. Arthur, she reports, as having ordered twenty-five new coats in less than a year. It would have been interesting to have the correspondence of 1884, but there is only one letter of that fateful year; it hints of the writer's disappointment. One cannot help wondering what Mrs. Blaine wrote of the momentous Burchard incident, and the phrase "rum, Romanism, and rebellion." Mrs. Blaine, like the old-fashioned American woman she was, revolts at the extreme servility of Englishwomen in the presence of royalty. The Blaines were dogged by newspaper correspondents during their trip abroad in 1887-8, when Mr. Blaine issued his famous Paris manifesto in answer to Cleveland's tariff reform message. Mr. Blaine was a very sick man for part of this trip, and one of his most serious strains was occasioned by the attempt to appear well when correspondents visited him to talk politics.

There is again the note of triumph when Mrs. Blaine announces that President-elect Harrison has asked her husband to be his Secretary of State. Once more she takes up official Washington life with zest, though her eldest son is stricken with the malady soon to end his life In the letters that follow there are humorous pictures of the way in which the State Department overflowed into the hotel where the Blaines were living. Nothing in this correspondence tells of the estrangement from Harrison, for the letters break off in 1889, before the dark pall of repeated family afflictions had fallen upon the writer.

It is pleasant to find in such a set of letters so little of bitterness, so much family affection, so merry a tone at almost all times, so staunch a loyalty to a much-assailed husband. If there are those who still think of Mr. Blaine with bitterness, they can hardly read these letters without softening toward the object of their hatred.

ATHLETIC GAMES IN THE EDUCATION OF WOMEN. By Gertrude Dudley, Director of the Women's Department of Physical Education, University of Chicago, and Frances Kellor, Author of Experimental Sociology, Out of Work. New York: Henry Holt & Co., $1.25 net.

Misses Dudley and Kellor's book is an interesting presentation of an important question from the point of view of the "new woman." Girls should be educated, they hold, for a wider sphere of usefulness than the home now presents, because women are no longer merely wives and mothers, but also wage-earners, and participants in the interests and activities of larger social groups than that of the household. Games requiring team work are recommended for their educational value. Such games cultivate the social instinct and prepare women for co-operation with others in active life. Having discussed the value of athletic games in their relation to the social work of women, and most of the time temperately, though now and then with a touch of eager propagandism, the authors go on to describe the present condition of athletics in schools of various grades, and in political and social institutions. They find the

(Continued on page 712.)

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The everyday necessity of the home

No matter what other methods are employed for cleaning carpets or rugs, there still remains the everyday necessity for a good, medium-priced, hand-propelled carpet sweeper that promptly and efficiently gathers up all dirt or litter, without noise, dust or effort.

The housewives of the world attest the superiority of the BISSELL, the genuine, original sweeper, the recognized leader in every country where carpets and rugs are used.

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Write for a booklet illustrating our standard brands, and telling you in detail what the sweeper accomplishes, and the sacrifices you are making in not having one.

Prices, $2.50 to $6.50. Booklet mailed on request.

Buy of your dealer, send us the purchase slip *within one week* from date of purchase, and we will send you a card case with no printing on it, something any lady or gentleman will appreciate.

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PAXTINE TOILET ANTISEPTIC

disinfects the mouth and purifies the breath. A mouth wash of Paxtine is much better than breath perfumes, because it destroys all odors and removes the disagreeable after taste.

Paxtine is a germicidal, disinfecting and deodorizing toilet requisite which renders the breath sweet, the teeth, mouth and throat antiseptically clean.

At Toilet and Drug Stores, or postpaid by mail, 50c. a box.

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THE SMARTEST SPRING NOVELTIES

of the day are shown below. Better than any argument in words, they give evidence not only of the

NATIONAL FASHION LEADERSHIP OF O-G SHOES

but also of the excellent *reasons* for their prestige in the most critical circles in America. Only those who know by personal experience can fully appreciate the thorough-going *reliability* of *O-G Shoes*, nor the delicate art and nicety of their finish. The Spring, 1909, edition of The Book of the Booteries, illustrates all of the *New Modes* in fine footwear, for both Women and Men, and will be sent upon request to any point in the world, with the compliments of the house. A *trial purchase* of O-G Shoes, either from this page or from the Book, will be the most convincing and profitable shoe experience of your life. *This is well worth demonstrating.*

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A stunning variation on the stylish Single-Eyelet Tie Pump. *In Finest Black Ooze or Buckskin, $7. In Tan Russia, $6. In Dull Soft Calf, $5. Uncommon Values.*

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The "DIRECTOIRE TIE"—New. The apex of fashionable design. *In Superb Bronze Calf, $8. In Soft Dull Calf, Feather-weight Patent Colt, Black Suede or Smoke Ooze, $7.*

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Stylish New Wide Toe Oxford. Three eyelets, high-crest arch, 2-inch heel, very short vamp. *In Dull Matt Kid or Superior Patent, $5. A Striking Novelty.*

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A new conception of the trim Buckle Pump, with neat collar. *In reliable Black Ooze, fine Patent Colt or Dull Leather, special value at $3.50. A certain favorite.*

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Nobby, new high-instep "4-eye" Oxf. *In finest Patent Calf or extra Soft Dull Matt Calf, hand-sewn, $7. In Imp. Tan Russia or Dull Calf, $5. In Pat. Calf, Black Suede or Buckskin, $6.*

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condition chaotic, and far from what it should be in its moral and social influence. From this discussion they naturally come to "Methods of instruction." This, of course, is largely technical. The games here discussed are basketball, indoor baseball and field hockey. Objections to team games are discussed in a temperate spirit, and the unsupervised team is strongly disapproved, though the authors think that too much stress has been laid upon publicity, an opinion perhaps to have been expected of advanced women.

Those who are unfamiliar with the modern theory as to the social value and significance of team games will find the first part of this book of special freshness and interest. The present reviewer does not find it always sound, but its stimulating quality is undeniable.

HOUSES OF GLASS: STORIES OF PARIS. By Helen Mackay. Illustrated by E. F. Folsom. New York: Duffield & Co. $1 net; Postage 8 cents.

This little volume of stories is an interesting experiment in the exotic. All the stories are Parisian, though Americans occasionally figure among the characters. The book also, in its material form, resembles that in which native French fiction is commonly sold. It must be said at once that in spite of excellent typography, good binding and an attractive paper cover, the mechanical execution of the volume just falls short of that something in the French paper-covered novel that one finds distinctive and charming. Perhaps, however, the slight variation from the type will be pleasing, and Americans will accept it as satisfactory. The experiment was well worth trying, and the volume is pleasant to look at and agreeable in the hand. It is not flimsily made, and might well be worth rebinding in half-leather after the first reading. The illustrations, except one or two, just miss the touch of the Parisian illustrators, but the colored picture on the front cover is well drawn, full of action and altogether agreeable.

As to the stories, they are quite as exotic in intention as the mechanical execution of the volume, though no one could possibly mistake them for translations from the French. They have interest, however, and wholesome sentiment, and a good many of them have tiny dramatic moments that really move the reader. If they did not challenge comparison with the exquisite, bubble-light bits of perfection executed by half a dozen Frenchmen, they might more successfully claim approval on their merits. Allegra is sweetly conceived, and one follows her adventures with pleasure. An Episode is dramatic, but Who Daily Farther from the East Must Travel is both dramatic and something better. By the way the author, who seems fond of The Ode on Intimations of Immortality, should not misquote her favorite as she does in one of these tales. Do You See, My Dear? is a somewhat unusual turn of the old three characters so familiar to all fiction, especially the French. Absinthe is overwrought, as are several other of the stories, and Of Paris and Miss Dow is too slight unless it had been done with consummate art.

LADIES FAIR AND FRAIL: SKETCHES OF THE DEMI-MONDE DURING THE EIGHTEENTH CENTURY. By Horace Bleackley. With illustrations. London: John Lane, The Bodley Head. New York: John Lane Company. $5 net.

The style and quality of this book, and the facts which it presents, help one to realize how great has been the improvement in public manners in Great Britain since the close of the eighteenth century. When the lives of such women as are here discussed were celebrated by contemporary pamphleteers and journalists, their frailties and the vices of the time were treated humorously, and the biographers wrote with a satyr-like leer at the reader. Mr. Bleackley's book is a sober chronicle of social history, without innuendo or veiled suggestion. He tells us that a famous prime minister of England appeared at the opera in company with his mistress, and so notorious was the connection that the stage was neglected, that the audience might stare at the premier's box. Newspapers regularly chronicled the doings of such women as Fanny Murray, Kitty Fisher and Nancy Parsons; they flaunted their charms

(Continued on page 710)

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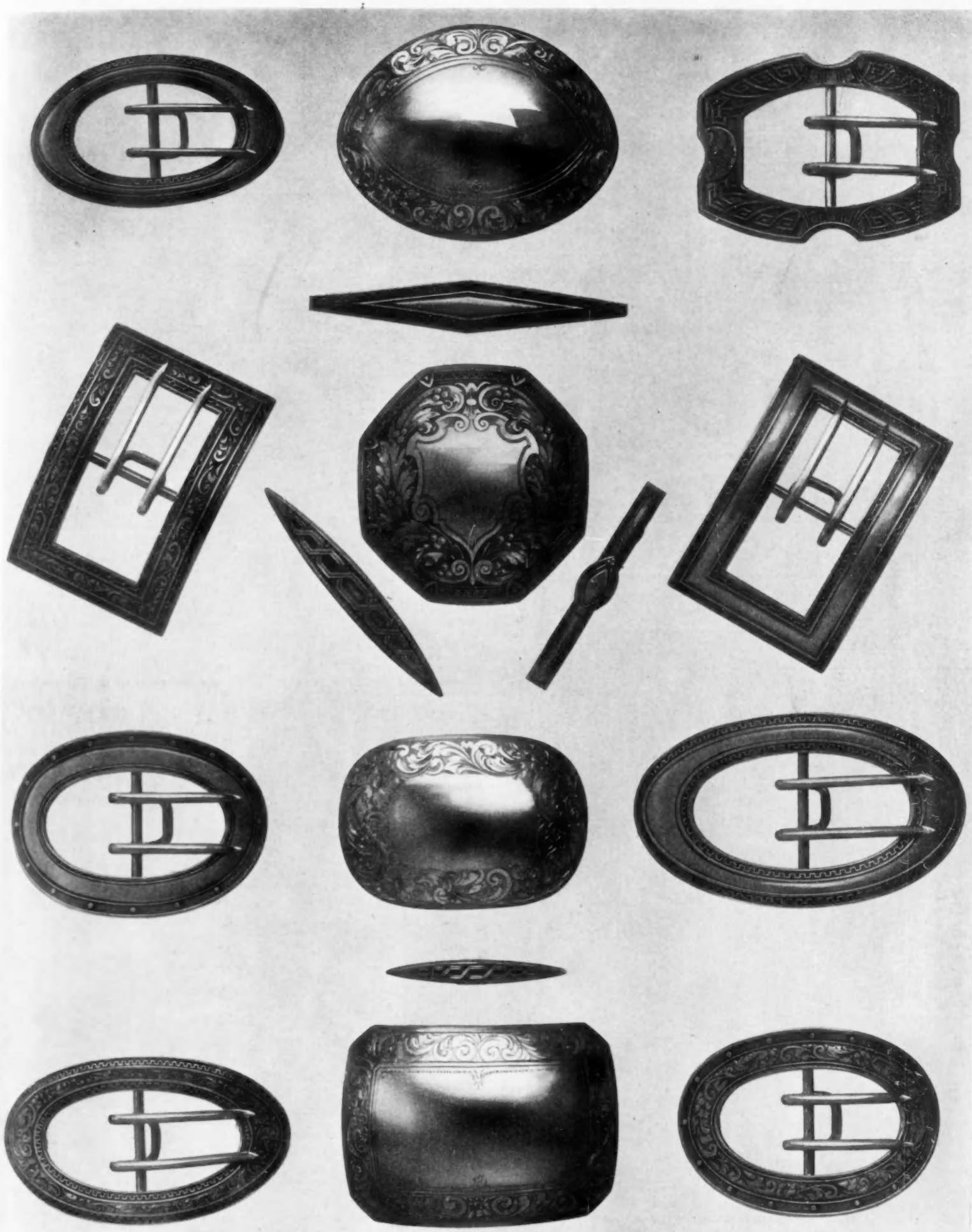

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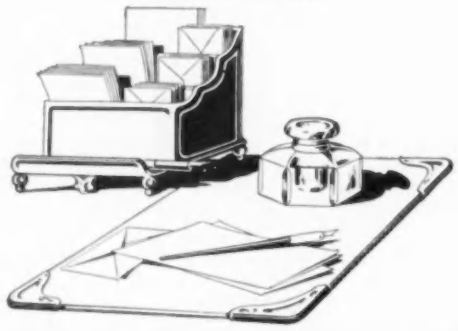

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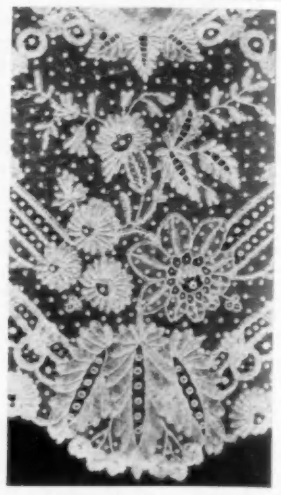
at places of public resort visited by respectable mothers of families, were recognized whenever they appeared in the park driving, or riding on horseback, and were as well known as the most famous statesmen, artists and poets. King George II. is said to have encouraged a mischievous courtier to present Pitt to Kitty Fisher in a public place. The relations of several royal princes with such women were notorious, and several of the characters celebrated in this volume became the wives of noblemen or gentlemen. Most of the portraits in the book are by such men as Reynolds and Gainsborough. The gossip of these frail beauties penetrated to the quietest firesides of London, and was the staple of conversation in many drawing-rooms and boudoirs. Even the venerable and saintly Mrs. Delaney found friends to keep her informed of the scandalous liésons of the great, and mouse-like Fanny Burney must have been pretty familiar with the same stories. Mr. Bleackley's pages are, indeed, full of social significance. They make one think of Thackeray's Four Georges.

RECENT FICTION

MR. Ernest Thompson Seton has returned to his earliest field in his new animal story, The Biography of a Silver Fox (The Century Company, $1), a tale of vulpine psychology and a good many other things. The story opens charmingly with a fox family's evening hour of sport. From this the tale goes on to the death of the father fox and the adventures of the mother and the surviving children. Other foxes and other animals are brought in from time to time; the young fox Domino has adventures with deer and muskrats, and a final run with the hounds, in which he comes off with whole skin. A little human romance is woven into the tale, and when we last see the lovers, walking hand in hand just at dusk of evening, they come across a fox family at the mouth of their den, and recognize the hunted Domino. Mr. Seton has not overdone his animal psychology, and has used less padding than commonly goes to the making of a nature book. The chapters are unequal in their quality, and few have the delicious charm of the opening one, in which the reader makes acquaintance of the fox family. Gilbert White would have stared in amazement at such a vehicle for conveying a nature lover's observations of animal life, and our own Thoreau would have smiled superior at this attempt to weave romance about the doings of beast and bird, and would have demanded instead the decoration that comes of seeing nature through the medium of the imagination, and not through the feebler medium of fancy, but Mr. Seton has done what he could and made an agreeable book. Of the hundred illustrations, the best are usually the thumb-nail sketches of the margins. Snowyruff, however, a full-page picture, is much above the average of Mr. Seton's larger figure work.

Old Lady Number 31 (The Century Company, $1) is a Long Island dialect story by Louise Forsslund, distinguished for a tenderness of sentiment that warms the heart, and a kind of homely humor of situation and phrase that keeps one smiling in every chapter The story, too, has great variety of interest. It opens idyllically with the old couple, who have just sold their household effects and are about to take the proceeds to buy a place for one of them in a home for the aged. The other must go to the county poorhouse. Then comes the solution of this problem, and the new life of the two at the Old Ladies' Home. Here again is a new element of romance in the long standing love affair of an inmate, and so the story goes from phase to phase until it reaches its happy conclusion. There is a great deal of human nature in this little book.

The Thoroughbred is the vulgar title that Edith Macvane has chosen for a story, defective in style and taste, but marked by considerable dramatic power and genuine interest. It seems probable that the author took hints for her plot from incidents connected with the recent panic among the New York banks, though she has not followed closely the facts in the most sensational suspension of that time. The telephonic conversation in the first chapter is highly dramatic, and the author only needed restraint and taste to make it a masterly piece of work. Charles Grunwald furnishes four full-page illustrations. The book is published by G. W. Dillingham Co., New York, at $1.50.



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PLANTING THE GARDEN BEAUTIFUL

THE advent of the month of April turns the thoughts of every woman who loves flowers to the planting of a garden. The ranks of the women of independent means who are perfectly able to hire gardeners but who prefer to at least supervise, and as far as possible work, their gardens for themselves, is growing larger every year. There is a fascination about growing flowers, when it is entered upon with the spirit to grow none but the best by the best methods, that appeals to the woman of education and culture. The pleasure of planting, caring for, and watching the development of, the garden of an expert amateur is many times greater than can be had from the finest blooms that the florist can furnish.

The word garden is relative; I translate it to mean any plot of ground upon which flowers can be grown, no matter what the size may be. I apply it also to the single flowerpot, as well as to the well-filled greenhouse, so let not the size of your plot deter you from having flowers this coming summer. Let the instruction in this and any other articles of mine be increased or decreased, to suit the size of the garden to which you intend to apply it.

In the latitude of New York, the soil will be in condition, usually, by the last week of April. It should be dug as far ahead of the need for planting as it conveniently can be done, as this is good for the soil. The practice of the rake following the spade at once in the making of a garden is not a good one, and should not be done unless it cannot be avoided. The thing we desire to accomplish at this time by allowing the soil to remain loose and heaped-up after digging, for a time, is to thoroughly aerate it; but the raking prevents this, unless it is trenched and tossed up in the process. And let me say here, that the English custom of trenching the soil is just as good for the soil in this country, although here it has not yet become necessary to the same extent as there, for the soil of England has been so thoroughly cultivated during the centuries that they have had gardens, that it has been robbed of all kinds of plant-food, and, at the present time, must have it put in continuously. If we were to adopt their methods we could prevent the exhaustion of ours.

Trenching is done as follows: Begin at one side of the garden and dig a trench, the width of the garden-spade or shovel, the entire length of the bed or border, throwing it to the right. The next spade-width is thrown in where the first one came out. The digger throws the earth with a peculiar upward twisting motion, by which he breaks the soil apart and inverts its position, so that the portion which was in the bottom last season will be on top this one. The soil is allowed to remain in the ridges into which it falls, until ready to be planted, when it is raked with a chopping motion of the rake, which gives it an additional aeration. Soil treated thus will never need the addition, artificially, of nitrogen, and it is best done in the fall, and reversed in the spring.

Persons who have but a little plot of ground upon which to grow flowers can add to their beauty, floriferousness, and the quantity produced, by working the soil as frequently as possible. Let me give a table for this, supposing one has but two beds, six by twelve each: As soon as the ground is in condition in the spring trench the beds. Trench them again just before planting. When ready to plant, chop them with the rake. As soon as the plants are affected by the frost in the fall, usually the first week of September, trench again, and in the latter part of November, just before the soil freezes for the winter, dig it up, and allow it to lie in solid spadefuls so that it will freeze through. In the spring it will be in the pink of condition, and you can grow in it the most nitrogen-consuming plants in existence, without spending a cent for that most expensive of plant-foods.

However, there is no way of automatically putting into the soil one of the most necessary of plant-foods—phosphate—so we must add it when the garden is made. This can be had in different ways, but the cleanest way for the woman gardener is to use a good phosphate fertilizer, which can be had from any seedsman or seed-store. The quantity to be used is one quart to a bed or border six feet wide by twenty feet long, and is applied when giving the last fine raking of the top soil. The water will carry it to the roots of the plants. Potash, the other necessary ingredient in the soil, is best added by giving a top dressing, after the raking has been done, of one quart of Canadian hard-wood unleached ashes, to the space mentioned above. With the above treatment given your soil, you should have the finest of flowers.

As outlined in the article in Vogue on Starting Next Summer's Flowers we do not plant the seeds of annuals in the open ground, unless by some cause prevented from growing them indoors, as we desire to have them in bud and bloom from the time they are planted out, and not have to wait half the summer for them to come into bloom. Those who started them as outlined in the article named will by this time have them in four-inch pots, and on all nice days they should be set out, or the windows opened, so that they will get the benefit of the pure air and plenty of sunshine. For plants do breathe, and must have pure air to succeed to the limit—as we desire ours to do. Another reason why we desire the plants grown on in pots ahead of the time of planting is, that we can thereby shape them to the desired shape, and when they are set out in the beds and borders they will have acquired the habit we desire them to have for the season; but when they grow up in the garden it is very hard to have them anything but what Nature plans for them, which, to a modern gardener, means less perfection than if the grower shapes them herself.

Try this on the geraniums, the best known bedding plants. If they are grown in pots from seeds or cuttings, they can be gone over weekly and grown to symmetrical pyramids, and the result will be that you will have plants which will each throw up from six to a dozen bloom-spikes; while, if they are planted in the beds as seedlings or cuttings, without training, they will be in all sorts of awry shapes, and will give from one to three bloom spikes at a time, each, and the bed look

(Continued on page 718)

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disordered. This applies as well to many other plants, especially those whose beauty depends very largely upon the shape of the foliage.

If you intend to plant out any hardy plants this spring, do so as soon as you can get the beds or borders ready. Order them from a reliable plantsman, and tell him when to ship, and they will come to you on time, and be prepared to set them out on arrival.

Hardy plants should be set just as deep as they were growing in the nursery. It is wrong to plant them several inches deeper, as is often done. I strongly advise you when ordering such plants as peonies, hardy-phlox, or, in fact, any hardy plant or shrub, to order the oldest size the plantsman keeps, in order to give an immediate effect. Let the plantsman grow the young plants; that is his business; you are not running a plant-nursery, and do not want to wait from one to three years for the full effect of your plants or shrubs, and they are much surer to grow and do well if not transplanted too young. The cost will be somewhat more for the older plants, but they are well worth it.

When ordering plants or shrubs, specify that they are to be sent by express, and insist that they be taken up with a ball of soil about the roots, wrapped in thick paper, and burlap put around all, so that there will be no drying out of the fine, tender, feeding roots while they are out of the ground. Plants handled in this manner never know they have been moved, and, if you order the larger size plants, the plantsman will be glad to do it for you. When the plants arrive, do not unpack them until the holes are made in which they are to be put. Measure the diameter of the root-ball, over the coverings, and make the hole this size, and when the coverings are removed the ball will fit in it nicely, and fine soil can be sifted down about the outside, and water poured in to settle, filling in and soaking as often as necessary to fill the space. By this method there is no injury to the tender tips of the roots, as is sometimes the case when the soil about the balls is firmed by ramming. All plants, after being set, should be shaded from the sun for several days, unless set out on a cloudy day, followed by rain; but if the succeeding day be a hot, humid one, cover them on that day, when they will be able to take care of themselves.

Do not be in a hurry to set out the plants which you have been growing on in the flats and pots, as nothing is gained thereby. They are warm and cozy where they are, and if you set them out in the cold ground it will check them, and your reason for growing them thus be rendered null. In the latitude of New York the usual time for planting out the bedding stock is the first week of June. If you live near a park, or large estate, observe when the gardeners plant out their's and follow them, as they rarely make a mistake, being governed entirely by the forwardness of the season, as shown by the advance of vegetation. A bed or border of annual plants set out the first of June, if the season is just right, will, if in proper condition, be in full bloom in two weeks, and bloom the whole season.

In case you were prevented from planting and growing on your own seedlings and cuttings, it will be best to get them from a plantsman, as they are comparatively inexpensive; but if, instead, you desire to grow them in the ground where they are to bloom, make the surface of the soil very fine. The old-fashioned way of sowing seed of annuals was to broadcast them, but this has been superseded by the more correct modern one of sowing them in drills. These "drills" are merely shallow trenches half an inch or less in depth, varying with the size of the seeds to be sown, which are made by the edge of a lath, or thin stick, as long as the width of the bed.

In the drills, which should be made as far apart as the plants are to stand when full-grown, the seeds are dropped one by one, two inches apart. In the case of very fine ones, such as portulaca, spread them thinly over a white paper, and touch the moistened end of a wooden tooth-pick to them, one at a time, and then touch it to the bottom of the drill at the point where you want the seed to be. When the seeds have all been dropped, lay a board along the drills, and with the hands cover the seeds thinly, excepting in the case of very coarse seeds, which should be covered according to their size, and level the top smooth.

The board should reach from side to side of the bed, and, beginning at one end, lay it across, and walk over it, so as to firm

(Continued on page 720)

SKIN BEAUTY

CUTICURA SOAP

In the treatment of affections of the skin and scalp, which torture, disfigure, itch, burn and scale and destroy the hair, as well as for bad complexions, dry, thin and falling hair and red, rough hands, Cuticura Soap and Cuticura Ointment are well-nigh infallible.

Sold throughout the world. Depots: London, 27, Charterhouse Sq.; Paris, 5, Rue de la Paix; Australia, R. Towns & Co., Sydney; India, B. K. Paul, Calcutta; China, Hong Kong Drug Co.; Japan, Maruya, Ltd., Tokio; So. Africa, Lennon, Ltd., Cape Town, etc.; U.S.A., Potter Drug & Chem. Corp., Sole Props., 133 Columbus Ave., Boston.

32-page Cuticura Book, post-free, giving description, treatment and cure of torturing, disfiguring humours of the skin and scalp.

The CLOUD CHIN BELT

will quickly remove the unsightly Double Chin. Can be worn while sleeping. It corrects sagging cheeks, restores contour and prevents snoring. Price $2.00 by mail prepaid. Send for booklet. Address Dept. 9

MISS CLOUD
"THE FLANDERS"
15th and Walnut Sts. Philadelphia, Pa.

Stallman's Dresser Trunk

protects the light from the [illegible] the clean from the soiled. [illegible] thing at your finger's end. [illegible] rummaging. No tray lifting [illegible] to pack. No need to unpack mussed garments. Nine [illegible] partments. Strongest, [illegible] most convenient trunk. [illegible] more than old box style. [illegible] C. O. D. privilege examine [illegible] Booklet sent for 2c stamp.

FRANK A. STALLMAN
39 Spring St., Columbus, [illegible]

THE RING TRANSFORMATION

To wear inside one's own hair. Encircles the entire head. Keeps the natural hair full, fluffy; is invisible, as it is made of fine human hair to match your own. Does away with the awkward effect and injuriousness of rolls. $15.00 up

CLÉMENT

PARISIAN HAIR DRESSER
ARTISTIC HAIR GOODS

26 West 33rd Street New York
'Phone 426 Madison

CLÉMENT'S TRANSFORMATION

To realize the superiority of my transformations and the inferiority of the same article sold under that name by other firms, I cordially invite prospective purchasers to call and examine my goods. I am an expert at matching rare shades—not a *near* match, but *exact*. Considering quality my prices are the lowest. I sell nothing but strictly first quality human hair, the wave and curl of which I guarantee not to be affected by dampness.

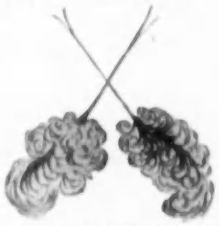
CLÉMENT'S GRECIAN CURLS

Made in a Cup Shape. Can be adapted over one's hair. The most effective coiffure and easiest to adjust ever devised. Made of natural curly hair. Curls remain in shape without the support of hair pins.

Price, $12.00 up, according to size and color.

REMEMBER

My establishment is distinctly French, and that I am not only a hair dealer but a practical, progressive, modern hair-dresser and wigmaker, always originating artistic devices to suit the individuality of each patron.



TEMPLE OR FOREHEAD CURLS

Naturally curly—$1.50 up, according to size.
Small bang, covering the forehead, $2.00.

CLÉMENT'S HAIR COLORING MIXTURE

Unrivaled and perfectly harmless. Easy to apply and will color hair any desired shade. Price, $2.00.

I also manufacture a coloring to permanently dye the eyebrows and lashes. Price, $2.00.

NEW ILLUSTRATED BOOKLET FREE ON REQUEST.

McCallum Silk Hosiery

Why not have, at time of purchase, positive assurance that the silk stockings or half-hose you buy will give satisfactory wear?

McCallum Silk Hosiery is guaranteed. We replace every pair which proves defective.

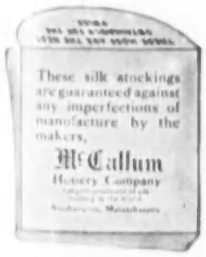
And in addition to the guarantee, you get far more beauty of fabric and distinctiveness of pattern than in any other silk hosiery.

McCallum Hosiery is made in black and all colors. If you would like silk hose with lace ankles, ask for these styles: Nos. 280, 281, 282, 283 or 284 in black.

When you want the best black silk stocking obtainable, ask for 113; same in color, 153.

Sold by most high-class dealers. This guarantee envelope, containing matched darning silk, accompanies each pair of the genuine.

If your dealer hasn't them, write us and we will see that you are supplied.



Send for handsome booklet, "Through My Lady's Ring."

McCallum HOSIERY COMPANY
Northampton, Mass.
Largest Producers of Silk Hosiery in the World.

Redfern Whalebone Corsets

Designed to Harmonize with Dress Fashions

With the advent of Spring there is no further development in fashion that denotes a change in corset shape.

Copyright 1908 by The Warner Brothers Co.

The shape correctness of Redfern Whalebone Models is emphasized by the enormous increase in their sale, which we know to be largely the result of individual endorsement.

The things that contribute to the success of these models are summed up in the following statement: They are made to the highest possible corset standard—filled with the purest selected Arctic whalebone; fitted with the

Security
Rubber Button
Hose Supporters

all metal parts of which are nickel plated brass and warranted impervious to moisture.

Write for booklet "V" telling how to lace and fit Redfern Corsets and describing a few of the models.
Price, $3.00 to $10.00 per pair, according to materials.

THE WARNER BROS. COMPANY, New York, Chicago, Oakland, Cal.

Midsummer Styles Now Displaying

GERHARDT & COMPANY
126 Fifth Avenue
New York

Ask first to see Gerhardt Styles
For Sale at all Smart Millinery Shops

the soil down tightly on the seeds. Continue thus until the whole bed has been firmed. The next step is to give the whole bed a good soaking with a hose, or watering-pot with a fine nozzle, in order to start germination. If you have it at hand, in case the weather should be warm and sunny, lay over the bed a covering of soaking-wet gunny-sacks, as this will make a moist heat and start the germination more quickly. When four inches high thin the plants out.

While the garden is being made and planted, do not lose sight of the fact that this is the time of the year to make any needed or desired changes in the garden or its surroundings, and these should be done simultaneously, so that there will be but the one tearing up of the garden. New walks or extensions to old ones should be made and the present ones put in good repair. The hedges about the place, if there be any, should be looked after, and if any need to be repaired by the insertion of new plants, write to a first-class plantsman and give him the age of those you have in the hedge, as well as the diameter through the thickest part, and in most cases he can match them for you from his surplus stock, although he may charge you more than for the regular stock plants.

The deciduous hardy shrubs and plants will be pushing through the soil at this time. See that there is no rubbish in the way, and dig carefully about them and give them any fertilizer they may need, the same as advised above, and keep a clear space about them, as well as about the shrubs, of at least eighteen inches free from all vegetable growth and kept fine and loose, and you will have fine blooms on them.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

AN ADVOCATE WHO DAMAGES HIS CAUSE

Professor Frederick S. Lee, of Columbia University, appears destined to be a storm centre whenever he stands as the champion of the vivisecting doctors, and this is largely due to his habit of saying uncomplimentary things about women. On the occasion of the hearing on the Brough-Murray bill, which was supported by the N. Y. Anti-Vivisection Society, before the Senate Judiciary Committee at Albany, instead of confining his remarks to the subject of the bill under discussion, he singled out two women and described them as "alone responsible for the present anti-vivisection crusade," and was properly rebuked for his rude behavior by N. A. Elsberg, former State Senator; Charles E. Littlefield, former Representative in Congress; William Van Amy and Mr. James S. Sheldon. It would seem the part of wisdom for the vivisecting doctors to select some other advocate than Professor Lee.

REPORT OF THE S. P. C. A. AT SYRACUSE

In the carefully compiled report of its activity for the year 1908 the Central New York S. P. C. A. with headquarters at Syracuse, shows that, of the different classes of cruelty for which arrests were made, lameness led in numbers, with horses galled coming a close second. The third in the list of cases was for emaciation—due, of course, to semi-starvation—the fourth, sores on the neck and back. The number of small animals humanely destroyed was 1,517, and one shudders to think of the misery those many hundreds of helpless creatures would have endured if it had not been for the beneficent service of the Syracuse Society. This organization is also to be congratulated upon now having its own well-equipped shelter and animal hospital, erected through the generosity of the citizens of Syracuse. An interesting fact in regard to it is that all its offices and directors are composed of men.

CAT INTERESTS LOOKING UP

The Cat Journal was started eight years ago, and since January, 1906, no fewer than 3,000 copies of each number have been printed, which, considering the fact that this is a class journal, appealing as reading matter to only a limited number of

(Continued on page 722)

The Ladies of Queen Alexandria's Court

in England use and recomend Mrs. Mason's Old English Hair Tonic, among whom are Lady Lillian Churchill, Lady Sara Wilson, The Duchess of Marlborough, Baroness Ramsey and others. This certainly establishes the fact that

Mrs MASON'S
Old English
HAIR TONIC

is a most superior article. No other toilet article has such an array of distinguished testimonials, which include the titled ladies of London and Paris, and almost all of the leading society women of New York and Newport.

Mrs. Mason's Old English Hair Tonic and her Shampoo Powder constitute a Complete Treatment for the Hair, which will surely stop its coming out and make it grow luxuriant, wavy and curly.

For Sale at Drug and Department Stores

The Paxton Toilet Co., Boston, Mass.

Be Slender Don't Wait Till You Are Stout

Keep Slender

Reduce by Bathing

If you are *inclined* to be stout, or if there is a **family tendency to corpulency**, *keep* yourself in *good condition* by **adding to your warm bath** a tablespoonful of

Louisenbad Reduction Salt

(for the Bath)

Obtained by evaporation, this convenient salt *is* the virtue of the **European baths** which have been made famous for centuries by the patronage of Royalty and other wealthy people. **Louisenbad Reduction Salt** *brings these famous refreshing baths to your own tub* at a trifling expense. It enters the pores in a natural way, prevents formation of superfluous fat *and reduces it where it exists by* transforming the fat into strength-giving blood and muscle. Its use keeps the figure shapely, and the skin clear, the liver active.

Louisenbad Reduction Salt is safer than drugs, easier than exercising, **less costly than visiting the foreign baths,** besides being *always* available.

Sent direct on receipt of price:
1 Package $1.00, 6 Packages $5.00.
All charges prepaid. Try it. Order it to-day from

Clogau & Company, Importers
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The Renowned

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Custom Made Only

Mme. S. Schwartz,

Corsetiere

12 West 39th St.,

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Now Displaying

This Season's Newest and Most

Advanced Models

in which are embodied all that originality and superiority of workmanship and design which have ever been characteristic of the

Schwartz Corsets

Faultlessly fashioned, they create and maintain the beautiful lines of the present period to perfection.

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Latest Creations

in

Tailored Suits

Exemplifying the most fashionable and smartest exposition in New York

Now on Exhibition

Special attention is given to the preparation and execution of all orders.

Superior facilities insure satisfactory work and perfect fit.

Prices Moderate. *Estimates Furnished.*

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Rexall

TRADE NAME

"93" Hair Tonic

"One of the 300"

The

Best Hair Tonic

Ever Invented

in the estimation of our expert chemists and the tens of thousands of people who have put it to a practical test. We base this assertion on the fact that the formula was selected from hundreds of other prescriptions considered most efficient and highly scientific---after which it was improved upon.

We are so confident that Rexall "93" Hair Tonic will give you absolute satisfaction, that we guarantee on every bottle to refund your money if it does not do as we claim.

Rexall "93" Hair Tonic proves itself to justify all the claims we make for it. It is clean, pleasant to use and efficient—prevents dandruff, keeps the scalp healthy and clean, nourishes the hair roots, makes the hair glossy and will even grow hair on bald heads if there is any life left in the hair bulbs.

Rexall "93" Hair Tonic is sold only by one druggist in any one town or city. These stores are known as

The Rexall Stores

They are located in over 2,000 towns and cities in the United States. You cannot obtain Rexall "93" Hair Tonic elsewhere. We urge you to remember this. If there is no Rexall Store in your town, send us $1.00 and we will send a large size bottle, express charges prepaid, to any point in the United States or Canada.

Rexall "93" Hair Tonic comes in two sizes, 50c. and $1.00. Booklet, entitled "Treatise on Care of the Hair," mailed free on request.

UNITED DRUG CO., 55 Leon Street, BOSTON, MASS.

persons, is an excellent showing. C. H. Jones, the editor of The Cat Journal, is now desirous of expanding his humane work so that it may include the publication of authoritative and greatly needed books on the subject of cats. The cost of producing these is estimated at from $300 to $1,000, but they would have a good and continuous sale at $1.50 to $2.50 each. Funds are also urgently needed for the establishment of a hospital for small animals. Mr. Jones has a plan for the capitalization of his humane work, and anyone interested in it may find out the details by addressing The Cat Journal, Rochest r, N. Y.

VOGUE'S WORK IN BEHALF OF ANIMALS COMMENDED

Among the unsolicited, appreciative words sent to the managers of Vogue is a letter of commendation from Dr. William O. Stillman, who writes: "I wish to congratulate you on the very efficient work which your magazine is doing in regard to increased humanity towards animals. Vogue has been a pioneer in magazine work in this direction and, I am sure, has accomplished a great deal of good. Very frequently among the clippings received at this office appear articles from Vogue. I believe that the influence which you exert is one of great importance in the humane world." As Dr. Stillman is the head of the federated anti-cruelty societies of the whole country, and is himself a progressive and efficient official, praise from him is praise indeed.

DR. HERBERT SNOW PRESIDES AT ANTI MEETING

In view of the fact that the vivisectionists have made it appear that Dr. Herbert Snow, late of the Brompton Cancer Hospital, now upholds the practices of animal experimentation, it is interesting to note that on 4 March, 1909, Dr. Snow acted as chairman of a meeting held at Saffron Walden, for the purpose of forming a branch of the British Union for the Abolition of Vivisection. Dr. Snow on this occasion gave a brief account of the circumstances which led to his own conversion from the ranks of the orthodox and expressed the opinion that if every medical man would look into the question of the claims of vivisection as closely as he, himself, had looked into the false pretensions of the Cancer Research Fund, the honest inquirer would be bound to recognize that anti-vivisection had the better case. Since Dr. Snow thus showed anew his adherence to the camp of the antis, he is hardly a personality for the vivisectionists to quote as a recruit.

EFFORT TO DO AWAY WITH COMPULSORY VACCINATION

The Anti-Compulsory Vaccination League of Newburgh, N. Y., has introduced at Albany an amendment to the school vaccination law, which will give the parent or guardian of the child the right to send it to the public schools without having it vaccinated. As the State law now stands it reads: No child shall be admitted to the public schools until it has been vaccinated. As has before been emphasized in this department, children who attend parochial and private schools are not required to be vaccinated, and neither are the millions of adults who are permanent residents of the State, nor the other millions who visit it. Those who wish to know more of the aims of the Anti-Compulsory Vaccination League can address it at Newburgh, N. Y.

WELL MANAGED SOCIETY

The San Francisco S. P. C. A., with headquarters at 2514 Sixteenth Street, has been more successful than some more ambitious societies in punishing the docking of horses, and one is gratified to read that the San Francisco Church Federation has asked its assistance in an effort to abolish coursing, a form of so-called sport that involves great cruelty to animals, and is demoralizing to the women and children who attend the meetings and are induced to wager money on the results. This energetic Society, among its other activities, has also undertaken to protect horses shipped by rail.

Vogue to be dated 29 April will be devoted largely to Houses and their Furnishings.

June Weddings

No form of invitation is so closely scrutinized by the recipient as a wedding invitation. It is, therefore, most important that wedding invitations should conform to social customs in appearance, wording, engraving and stock. For years

Crane's Wedding Papers

have had the approval of society, because for years society has found nothing else so distinctly appropriate for the purpose in every way.

You of course want the best and want your friends to know you are using the best.

Crane's Wedding Papers can always be identified by the water-mark "Crane's" on both envelopes.

They can be had wherever good stationery is sold.

CRANE'S LINEN LAWN

is a writing paper that has, for years, conformed to the highest standard of quality and has been the most successful in attaining the so-called fabric finish.

It can now be had in the new Parisian colorings, "Daybreak Pink," "Willow Green" and "Orchid," at all stores where good stationery is sold.

Look for the "Crane" water-mark.

EATON, CRANE & PIKE COMPANY
PITTSFIELD, MASS.

LIBERTY SMOCKED GOWNS and CAPES

THERE is a distinction in the simple, graceful lines of our smocked dresses that is often lacking in the most elaborate costumes. We know of nothing daintier or more becoming either for young women or children.

Some of the most attractive materials this Spring are Silk Cashmere, Colored Pongee, Batiste and thin Linen.

Skirt in walking length or long for house wear. Neck cut high, or to be worn with guimpe.

The Liberty Cape makes the ideal wrap for Spring and Summer. There are no sleeves to crush a delicate fabric, and the garment hangs gracefully from the shoulders.

Made to order in a variety of materials such as Camels' Hair, Chuddah, Broadcloth and Satin.

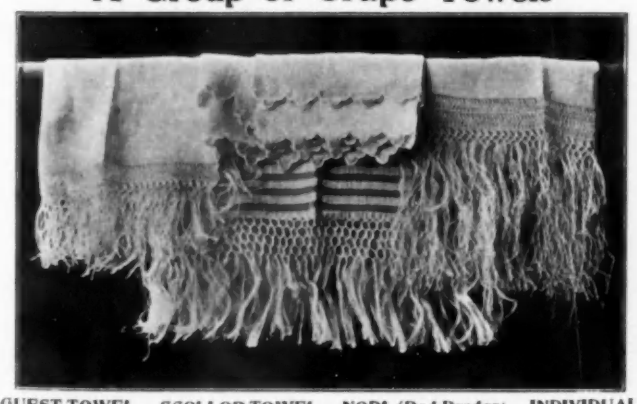
Measurement blanks, drawings and samples of material sent on request.

DAVIS EAST INDIA HOUSE

373 BOYLSTON ST., BOSTON

Trade Mark. ITALIAN CRAPO LINENS Registered.

A Group of Crapo Towels



GUEST TOWEL	SCOLLOP TOWEL	NODI (Red Border)	INDIVIDUAL
40c each	$1.50 each	$1.00 each	50c each
13½ x 16	29 x 40	29 x 44	13½ x 19

FOR home use nothing is more refined, comforting, aesthetic, economical. They are hand woven, grass bleached, and will last for many years.

The same price to every buyer—no deviation from this rule. We are sole importers of these exquisite Crapo Linen Goods. They are sold only in our stores.

Round hard Linen Embroidery Thread (not mercerized) white and colors, in skeins, vegetable dyed

Our beautifully illustrated catalog containing many unique and original designs, should be in the hands of everyone interested in Linens. It is free. Write Dept. G. for it to-day.

Send 6 cents (postage) if you want sample dress linens.

John M. Crapo Linen Store 381 Fifth Ave., New York (Bet. 35th and 36th Sts.)

Take Elevator to Third Floor

Get Style and Comfort

When Buying Your Corsets

The style, which is essential to every well gowned woman, can never be questioned in

Mme. Thérèse Hynds

famous exclusive

Models

—their distinctive *artistic* perfection is established.

The comfort of the woman can only be combined with style, by *modeling* the corset to *assist* nature's lines—instead of moulding flesh without reason.

The design here shown can be adapted to every figure, giving it style and comfort.

Thérèse Hynds Corsetière Co.

Exclusive Custom Parlors
11 East 47th Street
Mme. Hynds' Personal Attention

New York

782 Sixth Avenue
Formerly 24 West 39th Street
Ready to Wear. Custom Made
Semi-Ready

Registered Trade Mark

Established Half a Century

Bridal Trousseaux At "The Linen Store"

FOR very many years we have made a specialty of supplying Housekeeping Outfits, and it is generally recognized that "The Linen Store" offers a wider range of sizes and designs in Housekeeping Linens for this purpose than it is possible to secure elsewhere.

At the present time we are equally well equipped in our Lingerie Department to supply the personal portion of the Trousseaux, and our assortment includes the very finest and best imported and domestic Underwear in all the latest shapes and styles.

The experience of many years has also made us familiar with all the little details connected with the making and marking of such outfits.

We publish a list of Housekeeping Outfits ranging in price from $250.00 to $2500.00 each, which we are glad to mail to any one on request.

James McCutcheon & Co.

5th Avenue & 34th Street, Opposite Waldorf-Astoria, New York

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

IN this age of advancement the searchlight of science is turned in every direction to discover flaws in the old order of things, and bring every detail to the highest point of perfection. Hardly a week passes without adding its quota to the process of improvement, and no object seems too humble to demand and obtain a share in the general advancement. Among the most practical and interesting of recent inventions is a rubber hot water bottle which is without a seam or joining of any kind and can therefore be depended upon for twice as long service, with no danger of leaks and the consequent unpleasantness of a drenching because of cemented seams giving away under the action of hot water. The bag is made in a truly remarkable manner with what is called a fusible core, meaning a central form that will liquify or melt at the same temperature that rubber vulcanizes and can then be poured from the top, leaving the outside shell of rubber in a single, seamless piece. The rubber is cured under heat from the exterior to the interior, and during the process the core fuses or liquefies. After the bottle is removed from the mould the now liquid core is poured out and the article is complete. This is, as far as I know, the only practical process for making hollow rubber articles of a defined mechanical strength. Every bottle is tested under steam pressure and is made of pure Para rubber. The red color remains permanent, not even changing in shade. The price is no greater than that which is asked for the best of other varieties, and yet with proper care one of these bottles should last three times as long. Price $1.75 for the quart size, $2 for two quarts, and $2.50 for four quarts.

A new and delicious perfume has much the same quality as the finest sachet and is alluringly sweet. It is an extract of lilacs, but even more seductive in character than the natural flower. Those who like perfumes of an uncomplicated nature will find this very satisfactory, and the price does not soar to so high an altitude as most extracts of equal refinement. It is exactly the right choice for women who like something of a sachet order, and lasts remarkably well.

Even the newest and most skillfully compounded of dental preparations may be considered fortunate if it ever exceeds in popularity one of the oldest of our American tooth pastes, which has stood the test of years without yielding an inch of popularity and is still as high as ever in general favor. It formerly came in a collapsible tube costing 17 cents. It is delightfully flavored, and very agreeable to the taste, lends a delicate fragrance to the breath, and is exceptionally beneficial in its effect on the teeth, which it whitens and keeps free from tartar.

A few improvements have been made in the receptacle of this favorite dentifrice which seem worthy of notice. The new cap to the tube has a row of fine ridges around the top which allows of its easy unscrewing, and the paste is emitted in the form of a ribbon which falls flat on the brush. There is also a new device for convenience in emptying the tube, which adds to the general efficiency and allows of no waste. This is a key to be fitted over the lower end of the tube and rolled up over the latter as it is emptied. It saves the fingers and permits no waste of the contents in the folds of the tube. Price 25 cents.

Quite remarkable in its results and entirely new in theory is an English preparation for cleaning all kinds of metals as well as silver, china and glass. Being efficacious and requiring very little labor, it will probably be included among the supplies of almost every household in the near future. Metals which have been cleaned with many of the pastes or liquid polishes retain in their pores a quantity of ammonia or acid grease, and directly the friction of polishing is removed this deposit begins to dull the lustre and to oxidize the metal. Therefore, before polishing with

(Continued on page 726.)

Learn How To Obtain A

Beautiful Complexion

Dr. T. Felix Gouraud's

Oriental Cream

Or Magical Beautifier

An indispensable and necessary article for particular women who desire to retain a youthful appearance.

Every woman owes it to herself and loved ones to retain the charm of youth nature has bestowed upon her. For over half a century this article has been used by actresses, singers and women of fashion. It renders the skin like the softness of velvet, leaving it clear and pearly white, and is highly desirable when preparing for daily or evening attire. As it is a liquid and non-greasy preparation, it remains unnoticed. When attending dances, balls or other entertainments, it prevents a greasy appearance of the complexion caused by the skin becoming heated.

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Gouraud's Oriental Beauty Leaves

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Originators and Designers of the most artistic and conservative style of Postiches and Hair Dressing in the United States.

We present to our patrons for the Spring and Easter Season our new original design

The Aurora

The opinions of the ladies of our clientéle, who have already seen our new creation have been unanimous in their approval of its exquisite beauty and chic.

It is easily adjusted, meeting with all the requirements of the new Spring Hat and is the least complicated design of any that we have so far originated.

On personal application or by correspondence, we will be only too happy to advise those seeking to improve their personal appearance.

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Our Free Catalog Shows Styles for Men as well as Women

NO Wardrobe Trunk Equals The Mendel in durable construction and convenient arrangement of compartments, which are dust-proof. A place for everything. Everything in sight. Every article accessible without disturbing another. Clothes always ready to wear. Require no pressing. Patent automatic self-locking door and other exclusive features. Sold by leading dealers in principal cities. Write for free illustrated catalog and name of dealer in your town.

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Flexibility Above All Things

The very keynote of successful corsetry is suppleness

Parisian Model corsets mold and confine your figure without *stiffening*. They are so skillfully built, you do not feel their bones even when bending. You have *perfect* control over the muscles at your waist and hips. This lends a willowy, graceful air even to a rather plump figure.

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Soft! Supple! Yet Modish!

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Working with Parisian Models, our corsetiere fits so cleverly that Fay Templeton, Elsie Janis and many other stars buy their corsets here. We are daily receiving unsolicited letters of thanks. We have so many, we can send you *originals*.

Fitting, altering and repairing entirely without charge

The Parisian Corset Stores

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One of our new Moyenage models. Gives you a sinuous, wonderfully *flexible* figure—the only form that can carry a Moyenage costume successfully. $3.50, $5, $8, $12, $15, $20, $25.

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Produced under her personal supervision at her new establishment.

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Corsets, Negligees, Lingerie Specialties

Gardner Creations are universally admitted to be of unrivalled fit, finish and workmanship.

Her Showing of Lingerie

And Undergarments is extensive and exceptionally choice, showing delicate fabrics with fine lace and hand embroidery and including bridal sets and various individual pieces of our own, representing recent ideas in design and workmanship.

the new preparation, any such pieces should be cleaned with hot soda water. The action of the new polish tends gradually to fill up and close the pores in the metal until it reaches such a highly burnished surface that the atmosphere can exert very little, if any, oxidizing effect upon it, and the cleaning process need be gone through much less often. If used in the knife machine, knives will gradually assume a surface as smooth as glass and appear like silver. It removes any taint from steel, and knives cleaned with it will not wear away as rapidly as when emery is used.

What more delicious recipe can be imagined than one which combines fresh strawberries with crushed rose leaves in a toilet vinegar for use in the bath or when washing the face and hands. Many times when we are told that some exquisitely dainty ingredient is included in a preparation for the toilet, only the merest soupçon of the latter has been added to save the statement from direct fasehood, but in this delightful lotion the strawberries are used in lavish quantity, and the rose leaves are no less generous in quantity. It makes a wonderfully freshening and invigorating tonic for the skin and has astringent qualities which refine the pores and brighten the complexion. Price $1 a bottle.

From another reliable house comes a preparation for keeping the hair in curl, even in damp or excessively hot weather. Constant curling with irons is known to be injurious, as it takes away the natural brilliancy of the hair, so an appreciable reduction in the number of times artificial heat must be used cannot fail to be beneficial as well as a great convenience. The price is 50 cents a bottle.

CANCER INCREASING AT AN ALARMING RATE

It is sad news indeed that cancer is increasing at such a rate that it begins to rival the white plague—as tuberculosis is called—in the number of its victims. The disquieting facts are furnished by Dr. Harvey Gaylord, of the New York Cancer Laboratory at Buffalo, in his annual report to the State Health Department. The average death rate per 100,000 of the population for 1906, '07, '08, taken collectively, is 76, which shows an increase in the last thirteen years of 28.8 per cent. As usual with physicians, Dr. Gaylord holds out promises of finding a speedy cure through animal experimentation, although that has been tried these many years and without success. Says Dr. Gaylord, who is begging for State appropriations: "The results to be obtained in this work are directly proportionate to the amount of money expended." Why cannot New York profit by the experience of Chicago, which city also had a cancer scare not long ago? It will be recalled that the Board of Health there, becoming concerned over the fact that the death percentage of immigrants from cancer was very much higher than in the countries from which they came, set about investigating the cause. The researches of this public body started with the employment of a competent physician with progressive ideas, and his study of the mortality tables disclosed Orientals and Americans to be among the fewest victims. In the case of Germans and aliens from the southwestern part of Europe, he found that the mortality went up by leaps and bounds. Being a modernist in medical practice, the physician studied the dietary habits of the different peoples and discovered that the Americans ate comparatively little meat, and that of a good quality, the Orientals ate no meat, but that the people of other nationalities habitually ate great quantities of it, mostly the poorer cuts from the packing house outputs. When The Jungle revelations are recalled, it will be surmised that much that the poor immigrant eats is the reverse of prime cut. Horace Fletcher has to-day 200,000 adherents who follow his theories of the thorough mastication of food, with the resultant limiting of the quantity consumed (little or no meat being included in the dietary). Should millions instead of thousands learn to properly chew their food, and thus to put a check on prevailing over-eating, cancer would probably decrease, as tuberculosis did, after hygiene and sanitation were applied to its cure. Scourges like cancer and the white plague are matters of economic as well as humane interest.

A Successful Search for the Simpler Life, by John Kendrick Bangs—a special article with photographs of Mr. Bangs's own house on the coast of Maine. See Vogue of 29 April, 1909. Price 10 cents.

Embroidery Materials

Stamping and Designing

Gowns, Coats, Waists stamped to order in the latest fashions for braiding and embroidery. Embroidery ribbons, silks, cottons and braids to match all shades. Beads and Jewels in all shades for bead work, necklaces, etc. Children's clothes stamped in the new fashions. Infants' outfits stamped to order for embroidery.

A large collection of Stamped Novelties for braiding and embroidery always in stock, including Dutch Collars, Center Pieces, Belts, Waists, Hats, Coats, Parasols and Dresses. Irish crochet ornaments made to order. Crochet cottons and design books with instructions. French Crepon, a new material for waists and dresses; samples sent on request. Monograms stamped and designed. Initial embroidery done to order on handkerchiefs, table and bed linens.

Just received a large collection of English Hats that are suitable for Street Wear, Traveling, Golf and Motoring. Designs and Frames for candle shades. Raffia for basket work in all shades. Bead bags and dress trimmings repaired.

Visitors to New York are cordially welcomed to visit my establishment without being importuned to make purchases.

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32 West 22nd St., New York

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Fashion Says—

Hips Must Go!

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Dissolves Fat

Absolutely No Wrinkles

Leaves the flesh smooth and firm

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DON'T DIET—DON'T DOSE

FATOFF will reduce your corpulency to a normal size in 30 days and your figure to a desired size in 60 days. The method is simple and pleasant; *external application only.*

FATOFF reduces fat only where applied.

If you find yourself taking on fat, and you cannot come to the Borden Institute, purchase FATOFF and

TREAT YOURSELF AT HOME

It is easy and pleasant to apply and will keep down your superfluous flesh. There are absolutely no disagreeable features. The Borden Institute treats ladies only.

We are now preparing FATOFF in 2 smaller sizes, in addition to the standard size.

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All of Riker's Drug Stores in New York and other cities; Hegeman's Drug Stores, New York and all first-class druggists, or supplied by **The Borden Co., 52 E. 34th St., N. Y.**

Those "Arnold" Fine Knit Goods

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Knit "Gertrude" Suits
Knit Pinning Bands
Knit Abdominal Bands
Knit Night Gowns
Knit Diapers
Knit Bath Aprons
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Knit Baby Outfits
Knit Vests
Knit Carriage Bootees
Knit Bath Towels
Knit Diaper Drawers
Knit Moccasins
Flannel Underskirts
Outing Flannel Wrappers

THE TRUE BABY OUTFIT

WHEN we consider how tender and sensitive a baby's skin is, the importance of selecting the right kind of garments is emphasized. The fine knit fabrics of the "ARNOLD" Goods are made from soft twisted yarn chemically treated so as to make them highly antiseptic, sanitary and very absorbent; soft and pliable as old and much-used linen. Mothers in seeking the best for their babies will recognize at once that the "ARNOLD" Knit Garments, from their beauty of finish, perfect shape, softness of texture, and highly absorbent and non-irritating qualities, are the ones she should by all means adopt. ***THE "ARNOLD" KNIT GOODS comprise the largest assortment and variety for a baby outfit of any concern in the country.***

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Knit Toques
Knit Night Drawers
Knit Knickerbocker Drawers
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Short Skirts
Outing Flannel Wrappers

LADIES'

Knit Umbrella Drawers
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Nursery or Maternity Robes

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Why are the "ARNOLD" Bands more popular than others? Because of the admirable style of adjusting and the ease and comfort to the infant. Made with shoulder straps and buttoned. A soft and fine fabric, seamless, and will not shrink.
Prices 25c. to $1.25.

An "Arnold" Knit Baby Night Gown

Made with a draw-string at the bottom to insure against becoming displaced or your child uncovered. This is one of the "ARNOLD" garments which is sure to win the mother's praise. The double fold with inner air space is light and fine, yet warm and very comfortable.
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Elastic and yielding, very absorbent, wash easily. This garment is so shaped that it fits the body snugly at the waist and is large, roomy and baggy at the seat, where irritations, eruptions and inflammations generally exist. The fabric is very soft and fine, making this a common-sense diaper. The "Arnold" inside squares are used with these. Sizes 18, 20, 22 and 24 square inches.

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Made with heavy, long and downy fleece. The edges are neatly bound and daintily finished. Prices $1.00 and $1.25.

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Fine Knit Mesh Umbrella Drawers

Summer Comfort

This new fabric of porous mesh makes the coolest of all drawers, absorbs perspiration instantly and allows it to evaporate; thus the wearer is not subject to that chilly, "sticky" and clinging feeling after exercise in hot weather.

They are "ready-to-wear" after washing and drying, without ironing.

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made of elastic fabrics of finest texture. Handsomely finished with edges crocheted with silk, and their softness and non-irritating quality will commend them to mothers. The double edging will outwear any other. Full fashioned—no rough seams. Sizes up to 3 years. Prices from 25c. (cotton) to $1.50 (all silk). All have the "Arnold" sleeve.

The "Arnold" Knit Night Drawers

Made with patented double soled feet. Buy them at once, put them on the child and bid good-night to all care, watchfulness and anxiety. They cannot become displaced, because they cover from neck to feet.
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"Arnold" Knit Baby Towels

Ordinary towels are hard and rough, unfit except for a muscular person who desires friction and glow. The "Arnold" Knit Baby Towel is made of an exceptionally fine knit cotton fabric, hemmed, and is so soft that the bath is a pleasure to baby. These towels are also made in adult sizes.
Prices 30 cents and 40 cents.

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Don't fail to examine our Baby Outfits, surpassing all others in the numberless new articles for Baby's equipment not carried by any other house. Photographic catalog illustrating garments sent on request.

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Newest Models and Fabrics

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Spring and Summer

Our suits are designed and made according to the latest fashion, essentially appropriate and becoming to your own personality.

We will be pleased to furnish estimates on suits illustrated in this publication.

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IN CLOTH, $65.

"The Crown Has It"

The next time you drop your handkerchief, be sure that it has a drop of

TRADE MARK

Jeunesse Dorée

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THE finder may *think* you are careless, but will *know* that you are a fragrant, charming, exquisite person.

Of course you know Jeunesse Dorée means "Golden Youth."

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Always Remember the Big Three in Crown Goods---

Lavender Salts The 40-Year Favorite	Your old love, Crab Apple Blossom Inexpensive	Crown Bathodora, The Perfect Bath Powder

Sold at all Leading Department and Drug Stores.

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Send 4c (Stamps) and your dealer's name to Dept. E, for sample of Bathodora and booklet

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NO more pleasing remembrance for the departing traveler than Dean's famous "BON VOYAGE BOX." Filled with crisp, delicious Cakes that never fail to tempt the appetite. Will keep perfectly fresh. Handsome metal box with handle, lock and key—useful when emptied. Delivered to all steamships.

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La Grecque Princess Slip

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When worn under the stylish Princess gown its long sweeping clean-cut lines are especially appreciated for it has the smooth fit over bust and hips of a well-tailored gown.

Combination Corset Cover and Long Skirt in one piece.

$4.50 to $35.00

So cut that it emphasizes each line and curve of the figure.
Made to open front or back with inverted plait covering buttons.
In Cambric, Nainsook or Silk, $4.50 to $35.00.
Sizes 32 to 48 Bust measure. In short walking length or train.

"Really startling what a different aspect a gown will assume over it." *N.Y World*

Handsomely illustrated catalogue showing 33 matched sets and prices sent on request.
Garments sold separately or in 2 to 6 piece matched sets.

Van Orden Corset Co.
43-45 W. 34th St., NEW YORK

DESCRIPTIONS OF FASHIONS

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THIS pretty frock of tussore shows a novel treatment of the sash drapery. In the upper illustrations the effect is that of a gown with deep cape collar and long sash ends at the back. The lower illustrations shows how these broad sashes may be drawn up over the shoulders and knotted at the waist line in front, forming a gracefully draped mantle.

PAGE 670

LEFT FIGURE.—Gown, for a garden party, of veiling in a pale robin's egg blue silk embroidered in delicate tones of blue. The embroidered overskirt is draped over two plaited flounces of the veiling. The yoke and undersleeves are of fine Flemish lace, and the girdle and rosette are of soft satin ribbon in self tone.

MIDDLE FIGURE.—Elaborate summer robe of sheer white mull, delicately embroidered in white. Broad bands of Cluny lace trim, crossing in front and back. Coarse white net, covered with narrow, stitched bands of batiste, giving the effect of braiding, form the sleeve caps, yoke border and a deep flounce on the skirt which extends up in a point between the lace bands.. The girdle is of baby blue Liberty satin with a rosette at the left of the back.

RIGHT FIGURE.—Afternoon gown of gray tussah, with an embroidered lingerie front and sleeves, inserted with valenciennes lace and finished with hemstitched, plaited frills and black velvet bows. Small dots, embroidered in self tone silk and narrow gray satin bands, constitute the trimming.

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LEFT FIGURE.—Tailored suit in white diagonal serge, having the revers faced with white bengaline. The skirt is made with a seam down the front, a panel in back and circular sides. The buttons which fasten are of the serge.

MIDDLE FIGURE.—Street costume of navy blue serge with revers of black satin. Black soutache buttons and frogs trim, and a narrow fold of magenta satin is set in under the edge of the collar and the turned back cuffs.

RIGHT FIGURE.—Princess gown of plum colored linen, opening at the left of the front. The yoke is of tucked net bordered with hand embroidery. The frogs, set diagonally across the front, are of the linen and the buttons are linen, braided with soutache.

PAGE 672

LEFT FIGURE.—Evening gown of satin melba in geranium pink, trimmed with bands of satin in a paler tone of pink, which are embroidered in silver thread, shaded pink silks and silver bullion. The front panel of the skirt is gathered in below the knees under a large embroidered cabochon, below which hangs a pale pink tassel embroidered in silver. The corsage is trimmed with silver lace and hand embroidery in silver and pink, and the tucker is of fine silver lace. A pretty movement is made in the sleeves, which are in one with the corsage. Garniture at the left of silk sweet peas in white.

UPPER RIGHT.—Tuscan straw bonnet having a crushed crown band of white satin and a large sweep of white paradise feathers.

MIDDLE.—Hat of Tuscan straw with a blue velvet crown and two roses at the left in two shades of old rose.

LOWER RIGHT.—Hat of black Neapolitan straw faced in pink satin. The roses that form a wreath about the crown are formed of a medley of colors (in blue, pink, yellow and bois ioli).

PAGE 673

LEFT FIGURE.—Directoire model corset designed to give a perfectly straight back. It is of French pekin with a satin and appliqué top.

MIDDLE FIGURE.—Corset, giving the high bust and long hip line, of embroidered silk batiste and embroidered silk finish at the top with narrow ribbon drawn through.

RIGHT FIGURE.—Corset of French coutil with a lace and ribbon trimming.

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LFET FIGURE.—French embroidered suit

(Continued on page 730.)

Theiler

IMPORTER

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The Marquis. Price $18.00

Made of rough bluette straw braid, trimmed with black velvet ribbon, bluette forget-me-nots, and small jack roses—made also in other colors.

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A deep mushroom made of rough straw braid, rose foliage, lilacs and roses, black velvet and gold ribbon—made also in any color.

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Large black straw with flowered brim of bluettes and rose foliage, green satin bow—made also in all colors and black.

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Estimates furnished on any hats illustrated in this publication

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and

St. Leon

Shirt Waist

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Fashion never dictated, nor have skilled dressmakers ever produced a dress that more becomes a gentlewoman than a Lingerie Creation.

These Models are the originals and adaptations of them and this is an initial showing

Hand-made Linen Lingerie Dresses and Pongees in white and colors, many most elaborately embroidered and the majority not duplicated. **$20.00 to $150.00**

Handkerchief Linen and French Mull Lingerie Dresses, newest and most elaborate designs; hand-embroidered and trimmed with real lace. **$20.00 to $200.00**

Hand-made Linen Lingerie Blouses, exquisite designs and no two alike. **$10.00 Up**

Quality and Exclusiveness are characteristics of all Garments. The Low Prices are the result of direct buying, eliminating the jobbing importers.

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INSPECTION INVITED OR SHOP BY POST. Mme. St. Leon gives personal attention to all Post Orders, and assures complete satisfaction if choice of selection is left to her. A full description given by mail, or garments will be sent to responsible persons on approval. Write for folder.

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Announces a display of

French Gowns

and

Tailor Made Suits

Copies made at most reasonable prices to suit individual requirements

This illustration, a

"Paquin" Model Copied for **$75**

Waist Made to Order for

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if 5-8 of a yard of your cloth is given

Handsome bridge and dinner gowns hand embroidered for

$135.00

Washable silk and flowered crepon negligees cut very full in different colors for

$15.00 and $10.00

Sent on receipt of size and price. Estimates and samples of gowns sent on request. Satisfaction given ordering by mail.

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Near Madison Avenue

IF you would enjoy comfort, wear the corset which, in every model, conforms to the prevailing mode, and gives "smart" and graceful lines to your gowns because it is made for ***your*** figure; if you would purchase best value—corsets which wear longer, and retain their shape better because made of materials the best possible for the price, wear

G-D Justrite CORSETS

Whether you are slender or stout, tall or short, **G-D Justrite** Corsets will give the lines demanded by the prevailing mode, correct figure faults and give ***corset comfort,*** because the model designed for your figure is correctly proportioned and rightly made.

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Send for it at once *Send for it at once*

Newcomb-Endicott Company

Detroit, Mich.

have now ready for distribution a very handsomely illustrated Catalog—depicting the very latest and most distinctive styles in high-class wearing apparel—styles which will appeal to all women of taste and refinement. Send for it—a postal will bring it to you.

An Interesting Group of Waists Selected from this Catalog

No. 4189. A very charming waist of white French crepe, very prettily trimmed with valenciennes and Irish lace; collar and sleeves trimmed to match. This waist requires no ironing when laundered, simply shake it out and the waist is perfect. Very special value $3.50

No. 603. A very handsome waist of fine net, white only, very handsomely and elaborately gotten up in Irish lace and new embroidered effect on net. The entire waist, collar, back, front and sleeves are all beautifully trimmed to match. Price $7.50

No. 613. A very pretty, little white net waist, new Gretchen collar; collar, sleeves, front and back, all beautifully lace trimmed to match, entirely new design. Price $3.98

No. 879. An extreme novelty just received; made of fine white net, trimmed with valenciennes and Irish lace and new heavily embroidered yoke effect in new design; very latest collarless effect. A most attractive waist. Price $5.00

No. 7817. Another very attractive waist of white allover dotted net, beautifully lace trimmed, very handsome yoke effect, collar, sleeves, back and front all trimmed to match. An exceedingly handsome new model. Price . $7.50

Newcomb-Endicott Company

Detroit, Mich.

of linen in buff. The skirt is hand embroidered in white down the front panel and about the bottom in a cord pattern, giving the effect of braiding. Similar embroidery covers the coat, the shaped revers and the cuffs.

MIDDLE FIGURE.—Costume of French linen in old blue. The trimming is of self tone net, covered with self tone soutache. A deep girdle of the net is striped in soutache, with the corsage in the form of a short bolero jacket. The pointed sleeve caps are formed in one with the corsage and the lower sleeves are of net, trimmed with soutached bands. The neck is cut low in Dutch style.

RIGHT FIGURE.—Summer gown of white cotton poplin, checked by black stripes. It is trimmed with hand embroidery in black and with white soutache. The deep crushed girdle is of black satin. The yoke is of embroidered batiste, inserted with Irish lace.

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LEFT FIGURE.—Afternoon costume of rust brown motora cotelé shantung, over which is mounted a tunic or long jacket of coarse, self tone net, braided in rat tail. The yoke, which is of cream colored lace, is partly concealed by a tucker of black chiffon. The sleeves are braided. Narrow black satin bands are placed on either side of the yoke, drawn under the braided plaque, and hang down the front, finished by two metal medallions in rust color. The skirt is arranged in side plaits, each being decorated with braid and cord buttons and frogs. Panama hat with brown velvet ribbon and rust colored aigrettes.

MIDDLE FIGURE.—Costume of motora pongee suiting in ashes of amethyst with a panel in front and back, sloped around on either side, where they are joined by self tone soutache, as seen at the shoulders. An elaborate soutache pattern trims in front about a black velvet medallion. Yoke of unlined net, braided. Hat of Milan straw with a wide velvet crown band and ostrich tips in ashes of amethyst.

RIGHT FIGURE.—Semi-fitting princess gown of black tussorah silk. It buttons down the front from neck to hem, and on the sides with silk covered buttons. The braiding that trims is of black rat tail. Dutch collar, heavily braided. Novelty straw hat with black velvet crown band, braid rosettes, and aigrettes.

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RIGHT FIGURE.—Princess combination of a long petticoat and corset cover. It is made of white nainsook, trimmed with insertion and frills of valenciennes lace and Cluny beading, through which pale pink ribbons are drawn.

MIDDLE FIGURE.—Combination set of corset cover and drawers in plaid dimity. German valenciennes insertion and edging, and embroidered batiste bands trim. Embroidered beading finishes at the waist, with pale blue ribbon drown through.

RIGHT FIGURE.—Night gown of fine white nainsook, in an empire effect. Cluny lace and embroidered batiste trim. The seams are finished with a narrow beading and a wide lace beading and pink ribbon mark the waist line.

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LEFT FIGURE.—Fine white batiste blouse, striped in blue. It is hand embroidered in military effect down the stripes in front, which turn over to the right in a lapel, revealing an openwork embroidery underneath. This military design of embroidery trims on the collar, cuffs and the outside of the sleeves. Hand embroidery is placed also on either side of the front panel.

UPPER FIGURE.—Blouse of white, cotton veiling, embroidered in mauve.

RIGHT FIGURE.—Blouse of handkerchief linen, elaborately hand embroidered in white, finished with a fringe of crochet balls. The yoke is inserted with Irish crochet with entredeux of Cluny. Fine hand-made tucks.

LOWER FIGURE.—Blouse of fine green net over gold net, trimmed with bands of gold net, which are covered with silk embroidery in tones of green and gold. Green, silk French balls finish on either side of the front.

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UPPER LEFT FIGURE.—Dainty dotted muslin frock in white, showing the new tendency towards a pannier effect in the skirt. The deep frills at the neck and the cuffs

(Continued on page 732.)

Mae R. Sayre

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Fifth Floor

We have successfully combined in the Wade Corset the heretofore irreconcilable trio, GRACE, FASHION, HYGIENE. Specialized methods combine to make the corset unequalled in fit and durability. A distinctive feature is the vertical rows of elastic insertions in front.

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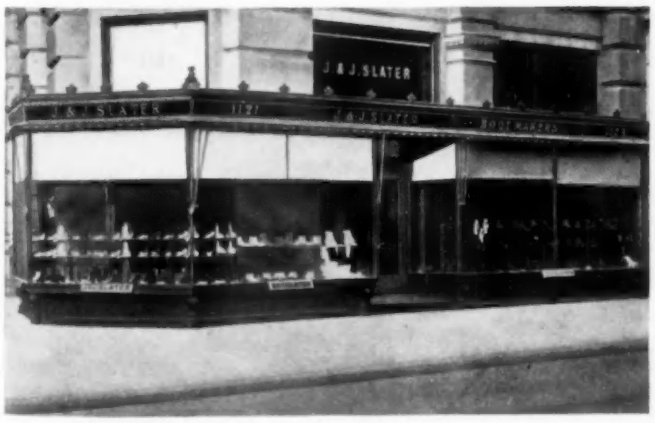

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This type of underdress enables the slender-built woman to wear her gowns with a much greater degree of style than is possible with other undergarments. It contributes just the needed fullness at hip, front or back, to model the figure to its most attractive proportion.

The Lingerie Combination shown here is made of fine mercerized nainsook, trimmed with the daintiest laces and ribbons. Cut in French circular pantalon or with short circular skirt. Bust measure 32 to 42 inches; pantalon and short skirt, 23, 25 and 27 inches long. Price, $4.50.

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You should acquaint yourself with the full line of DE BEVOISE Fashion Underwear. A request will bring you our Underwear booklet—a fashion guide every woman should have. Please mention your dealers name.

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are of plaited white lace, tied with black velvet ribbons. The folded muslin girdle is topped with black velvet and tiny rhinestone buckles. Large shade hat of coarse, cream straw with high, plaited, lace frills, huge red poppies and black velvet bows.

UPPER RIGHT FIGURE.—Afternoon gown of cachemire de soie in an old rose tint. The pointed piece in front, which gives the new long waisted effect, and the bands on the bodice are handsomely embroidered in self tone silk. The sleeves and yoke are of braided net and a broad, black satin ribbon is drawn across the front of the yoke, tying low on the left.

LOWER LEFT FIGURE.—Elaborate evening gown of oyster gray satin charmeuse, showing the pannier shaped skirt, weighted by silk tassels. The corsage of fine white lace is quite tight-fitting and is cut in deep points over the hips. A soft swathing of flesh pink tulle forms a finish at the neck.

LOWER RIGHT FIGURE.—Gown for day wear of meteor silk in cornflower blue. Here again the panniers are suggested, as well as the long pointed waist line. The bodice is embroidered in chain stitch and the vest and lower sleeves are of oxidized silver lace veiled with blue chiffon. Lace yoke with a tucker of shirred chiffon. Black velvet rosette at the left.

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LEFT FIGURE.—This nightgown shows part of a set of lingerie for a bride's trousseau, the other parts, the drawers and chemise being illustrated on the chair to the left. It is of fine white linen batiste, hand embroidered in a butterfly pattern and trimmed with real Valenciennes lace.

MIDDLE FIGURE.—Papillon corset in princess effect with a petticoat combined. It is made of batiste or satin brocade with a deep plaited flounce of silk.

RIGHT FIGURE.—Sylph corset, showing the long hip and high bust lines. It is of batiste with a lace finish at the top. The petticoat under this is of white lawn, trimmed with lace insertion and hand embroidery in morning-glory pattern. The bottom is finished with a deep frill of lace.

PAGE 685

LEFT FIGURE.—Gown of gray crêpe météore, trimmed with heavy silver lace, rhinestone buttons and embroidered flower motifs. Overskirt and undersleeves of mauve chiffon, the former edged with a fold of the météore.

MIDDLE FIGURE.—Old gold crêpe de chine, embroidered in a green and blue butterfly design and trimmed with net and cord ornaments. The draped overskirt, back panel and sleeves are of Nile green chiffon. The modestie is of flesh colored tulle.

RIGHT FIGURE.—Sage green mousseline de soie, finished with bands of satin in copper color. A shaped band of the satin forms the modestie with an underband of cream tulle. Heavy cream lace finishes the sleeves, and is drawn over the shoulders.

PAGE 692

UPPER LEFT.—Room slipper of white satin with roses in pink and old gold and green foliage. It is finished in front by a pale pink satin ribbon and tiny gold buckle. Lining of pale pink satin.

CENTRE.—Bridal slippers of white satin with a rosette of white lace and wax orange blossoms.

UPPER RIGHT.—Black satin evening slipper with a French heel. The toe is beaded in jet with a butterfly satin bow, also beaded.

LOWER LEFT.—Tan pump with a small leather covered buckle and a perforated toe.

LOWER RIGHT.—Pump of bronze kid with a ribbon bow in self tone.

PAGE 700

LEFT FIGURE.—Transparent mantle of yellow chiffon lined with pale pink chiffon. It is open on the sides and is turned back to show the facing of lierre lace. Revers of the lace hang over the shoulders, where it is held with fine gold chains at back and front. The bottom is finished with deep silk fringe.

MIDDLE FIGURE.—Sheer evening cloak of white chiffon, lined with the same. In front it is beautifully braided with silver thread, and in back it is draped up under a large motif of gold and silver braid and tassels.

RIGHT FIGURE.—Long summer cloak of chiffon cloth in ashes of amethyst. The shirred sleeves are made in one with the cloak, being merely marked off by a band

(Continued on page 734.)

THE DESIGNING OF ART-COIFFURES

Being in constant communication with the most noted designers of coiffures in the fashion centers of the world, the establishment of E. Burnham is enabled to mirror all the most popular, dainty and beautiful modes, ideas and conceits in art-hairdressing simultaneously with their first appearances in London, Paris, Berlin, Vienna and other European capitals.

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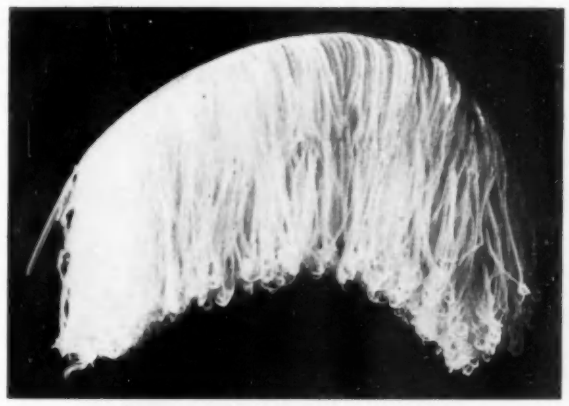

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of silk lace in self tone. The sides hang open from the sleeves, showing a lining of pale mauve chiffon cloth. Silk lace and liberty satin border the opening in front, and the bottom is edged with lace and self tone fringe. An effective addition to these mantles is a large muff to match.

PAGE 704

LEFT FIGURE.—Gown of lansdowne in fraise trimmed with self tone silk braid. The narrow cuffs and yoke border are of gold lace, edged with fraise colored silk frogs. Yoke and collar of flesh colored net embroidered in gold dots. The front of the bodice is draped under a large, enamelled buckle. Hat of Sumatra straw with tam o' shanter crown of fraise satin and pink tinted plumes.

MIDDLE FIGURE.—Gown of rose pink foulard with groups of white dice. The skirt is trimmed with large squares of folded pink chiffon bordered with bands of the silk and foulard buttons, rimmed with black satin. The large cone shaped buttons at the opening of the bodice and on the upper sleeves are of the foulard, twisted. Yoke of tucked white batiste, bordered with folds of pink chiffon and lower sleeves to match. Hat of black chip straw trimmed with pink poppies and green foliage.

RIGHT FIGURE.—White foulard with brown quarter moons. It is braided in self tone with brown satin pipings, girdle, and tie. The revers have inset pieces of tucked white silk, matching the tucked silk yoke. Large cut jet buttons trim. Panama hat, trimmed with large bow of old gold satin.

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LEFT FIGURE.—Gobelin blue crêpe de chine gown, the empire corsage and sleeves being trimmed with satin of same shade. Blue chiffon cloth coat with bands of heavy net, embroidered in bugles, jet crystals, and blue and silver beads. Jewelled ornaments of ecclesiastical moyenâge design, matching the trimming in colors, hold in place the blue satin bands of ribbon across the front of the coat. Black straw hat with white aigrettes.

MIDDLE FIGURE.—Bleu de nuit chiffon cloth over soft blue silk. On either side are set panels of net which are crossed with the allover design in heavy silk cording and finished with enamelled buttons. The bodice is trimmed with gold and blue embroidered bands and the pointed tucker below the tucked yoke of unlined white tulle is also embroidered in blue and gold. Flat folds of cherry satin ribbon are drawn over the shoulders. Sleeves of unlined chiffon cloth.

RIGHT FIGURE.—White silk cachemire in royal purple trimmed with Point de Venice and bands of the material soutached in rose design. A piping of purple satin finishes the lace and soutached bands, and the tucked and patterned net lace yoke is held by cerise satin ribbon ending in a bow finished with buttons of cerise soutache. The sleeves are laced with cerise ribbon held by soutache buttons. The skirt is finished with a bias outside seam of selvage.

IS THE KINDERGARTEN ADVISABLE?

(Continued from page 695)

until his brain is fairly well grown, say until nine or ten, that his subsequent progress is greater than that of children who must then unlearn many of the absurd conceptions they found in the first years of school life. We must realize that until nine or ten the school is merely a nursery, to relieve mothers of the home care of children, a species of socialism to which Americans are wedded."

Now from the child's point of view. The kindergarten child lacks one quality which is necessary to the success of the growing man or woman—concentration. Kindergarten claims an easy way of doing things. Unfortunately, to "get an education" is a most difficult matter, and it will never come without a hard fight to children who lay as a foundation for their life work the slipshod methods of kindergarten.

To sum up these thoughts on the early education of children, I should say that in cases where the matter is open to choice, where the home affords the proper surroundings, and the mother is willing to give her time and thought to the training of her children, kindergarten is decidedly unadvisable, and it is from physicians and teachers that the greatest support of this assertion comes.

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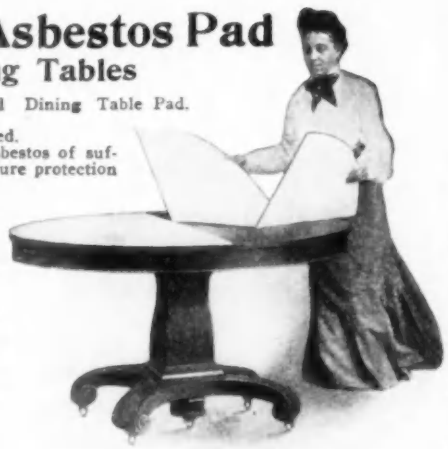

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DESCRIPTIONS OF PATTERNS

NO. 1466.—Model for a dotted foulard gown in dark blue and white. The skirt, which is made in six gores, has groups of side plaits to give fullness, and its seams are finished near the top with pipings, small buttons and frogs of plain blue silk. Similar pipings and buttons trim the bodice, which is made to open in front with two cut jet buttons over a plaited, net frill. Stitched straps of the foulard, piped with silk trim on the shoulders and the lower part of the sleeves. The tight-fitting cuffs and pointed yoke are of tucked net. Narrow girdle of the blue silk. The materials required to make this model in medium size are 12 yards of foulard, 24 inches wide; 1¼ yards of silk, 24 inches wide, for the piping, belt and buttons; ½ of a yard of all-over net, and 3 yards of silk for the lining. This pattern is cut in 5 pieces for the skirt and 18 pieces for the waist, including the lining.

1467.—Lingerie gown in mediaeval style, buttoning down the back. It is made o embroidered batiste flouncing, with the skirt extending only halfway up, where it is gored to the long bodice. This bodice, made semi-fitting, is finished at the bottom and the yoke border with hand-embroidered scallops. It has tight, half sleeves with a narrow cuff of band embroidery. The yoke and lower sleeves are of fine handkerchief linen, laid in groups of narrow tucks, with a quaint elbow puff, also of the linen. The yoke is edged with hand-embroidered dots in white. This model would be very handsome if made of white linen hand embroidered in white, but this is far more elaborate than the embroidered batiste described. The materials required to make this model in medium size are 4 yards of flouncing, 30 inches wide, for the skirt, and 1½ yards for the bodice, 1 yard of handkerchief linen, 40 inches wide, and ¾ of a yard of embroidered banding for the sleeves. If made of linen, 6½ yards of linen, 36 inches wide, are needed. This pattern comes in 10 pieces.

1468.—Gown of pongee in the natural color, having the long bodice finished by three deep tucks with corresponding tucks at the skirt bottom. It opens diagonally across the front by means of silk cord olives. The natural waist line is marked in back by a belt of embroidered trimming in Persian colors, and similar bands border the collarless net yoke and the armholes. It is embroidered in chrysanthemum pattern in Persian colors to match the band trimming. Two plaited net frills finish the wrists. The materials required to make this model in medium size are 12 yards of pongee, 27 inches wide; 2¼ yards of trimming, ½ of a yard of all-over net, 10 cord olives and 4 yards of silk, 24 inches wide, for the lining. This pattern is cut in 15 pieces, including the lining.

PRICES

1466, 50 cents for waist or skirt	
1467 - - - -	$1.00
1468 . - - -	$1.00

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In bust measure from 32 to 46
with sleeve $4.00

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4	Peau de Cyne Stock, all Colors	1.00
5	Madeira Embroidery Collar	.50
6	Embroidery and Irish Lace Stock	1.00
7	Peau de Cyne Tie, all Colors	1.00
8	Linen Eton Collar trimmed with Lace	.25
8x	Jabot trimmed with Lace	.50
9	Real Irish Crochet Collar	1.50
9x	Real Irish Crochet Jabot, Hand Embroidered	4.95
10	Linen and Lace Stock	1.00

Centre

Lace Eton Collar, $1.00. Net and Lace Jabot, $1.25.

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SOCIETY

DIED

Clarkson.—4 April.—Gerardus Clarkson, son of the late Samuel Floyd Clarkson.

Scudder.—On 3 April, at his residence, at Glen Head, L. I., Halstead Scudder, husband of Sarah E. Townsend and son of the late Townsend Scudder and Sarah M. Frost.

ENGAGED

Avery-Kidder.—Mrs. Frank M. Avery, daughter of Mrs. John Terrill Clark, to Mr. James Kidder.

Carr-Davids.—Miss Anna Dean Carr, daughter of Mrs. Dabney Jefferson Carr, of Richmond, Va., to Lieutenant Howard Gillman Davids, U. S. A.

Kobbe-Hollins. — Miss Virginia Kobbé, daughter of Mr. Gustav Kobbé, to Mr. Gerald V. Hollins.

WEDDINGS TO COME

Beecher-Ney. — 20 April. — Miss Bertha Bigelow Beecher, daughter of Mr. William C. Beecher, to Mr. Paul Sprague Ney; Plymouth Church, Brooklyn.

Fiske-Montesquiou-Fezensac.—11 May.—Mrs. Robert T. P. Fiske, daughter of Mrs. Henry W. Miller, to Count Lionel de Montesquiou-Fezensac; New Brighton.

Fitch-Gerhard.—17 April.—Miss Emilie C. Fitch, daughter of Chief Engineer Henry W. Fitch, U. S. N., retired, to Mr. Albert P. Gerhard; St. John's Church, Washington.

Kobbe-Livingston.—24 April.—Miss Olga T. Kobbé, daughter of Mr. Frederick Kobbé, to Mr. Hermann Livingston, Jr.; Church of the Heavenly Rest.

Lazarus-Stern.—29 April.—Miss Elsie Lazarus, daughter of Mr. Frank Lazarus, to Mr. Henry Root Stern; at the home of the bride's sister.

Lefferts-Maynard.—17 April.—Miss Caryl Lefferts, daughter of Mr. Frederick R. Lefferts, to Mr. Duff Green Maynard; Church of the Incarnation.

Miller-Williams. — 19 April. — Miss A. Maud Miller, daughter of Mr. Decatur H. Miller, to Captain Richard Williams, U. S. M. C.; Baltimore.

Newlands-Dabney.—18 May.—Miss Ada Newlands, niece of Senator Francis G. Newlands, to Dr. Virginius Dabney; Chevy Chase Church, Washington.

Roosevelt-Reeve.—17 April.—Miss Katherine L. Roosevelt, daughter of Mrs. T. James Bowlker, to Mr. J. Stanley Reeve; at the home of the bride's mother, Boston.

Smith-Graham.—21 April.—Miss Gladys Jacquelin Smith, daughter of Mrs. Laroche J. Smith, to Mr. Edward Howland Graham; St. Bartholomew's Church.

Vanderhoef-Marston. — 17 April. — Miss Mary E. Vanderhoef, daughter of Mr. George W. Vanderhoef, to Mr. Hunter S. Marston; Collegiate Church of St. Nicholas.

Watts-McDougal.—24 April. — Miss Sabina Wood Watts, daughter of Mrs. George B. Watts, to Captain Douglas C. McDougal; Church of the Heavenly Rest.

CHARITY ENTERTAINMENTS

Special Performance of The Bartered Bride.—29 April.—A special performance of this opera will be given on the evening of 29 April at the Metropolitan Opera House, for the benefit of the Legal Aid Society. Tickets may be obtained from Mr. Louis Windmuller, No. 20 Reade Street, and from Miss Doane, No. 18 West 34th Street. Among those who will be present are: Mrs. C. W. Harkness, Mrs. Arthur von Briesen, Mrs. Elbert H. Gary, Mrs. Edmund Coffin, Mrs. Paul M. Warburg, Mrs. Isaac N. Seligman, Mrs. C. A. Coffin, Mrs. Charles B. Wood, Mrs. Louis Windmuller, Mrs. Edward S. Harkness, Mrs. Francis Schroeder, Miss Agathe Schruz, Mr. Antonio Knauth, Mrs. Frederick Pearson, Mrs. Warren Delano, Mrs. George L. Rives, Mrs. Orme Wilson, Mrs. Warner M. Van Norden, Mrs. George Henry Warren, Mrs. Seth Low, Mrs. Paul Morton, Mrs. John E. Parson, Mrs. James L. Barclay, Mrs. Carnegie, Mrs. V. Everit Macy, and Mrs. A. D. Juilliard.

INTIMATIONS

Auchincloss.—Mr. and Mrs. Hugh D. Auchincloss ended their visit in Newport on 5 April and returned to New York.

Babbage.—Mr. and Mrs. Richard G. Babbage, who were married on 17 March, are passing part of their honeymoon at Hot Springs, Va.

Baker.—Mrs. George F. Baker is at home on Mondays at No. 258 Madison Avenue.

Beach.—Captain and Mrs. Warren C. Beach will return from Washington, D. C., in May, and open their New York house.

Beal.—Mr. and Mrs. Boylston Adams Beal will occupy the J. Randolph Coolidge place, at Smith's Point, Manchester, next summer.

Belmont.—Mrs. Oliver H. P. Belmont sailed for Europe the 6 April on the Kaiser Wilhelm II. She will return in June and open her villa at Newport.

Boyd.—Mrs. Robert Boyd and her granddaughter, Miss Grace Walling, daughter of Captain Burns T. Walling, U. S N., were at the Park Avenue Hotel for Easter.

Burton.—Mr. and Mrs. George Burton have leased a house at Devon for the summer and will occupy it early in May.

Converse.—Mrs. Harry E. Converse, of Boston, and her daughter were at Augusta, Ga., for Easter.

Coppell.—Mr. and Mrs. Herbert Coppell have returned from California.

Demorest.—Mrs. William C. Demorest gave a dinner followed by bridge on 6 April.

Ditson.—Mr. and Mrs. Charles H. Ditson will return from Hot Springs, Va., on 17 April.

Dodge.—Mr. and Mrs. Cleveland H. Dodge were at Riverdale, N. Y., for the Easter holidays.

Dows.—Mr. and Mrs. Tracy Dows opened their house at Rhinebeck, N. Y., on 12 April, for the summer.

Fowle.—Mrs. George D. Fowle and Mrs. Edward S. Page, who are traveling in Italy, spent Easter week in Rome.

Griffin.—Mr. and Mrs. Francis Hayt Griffin gave a dinner for twelve on 1 April. They will sail in June for a three months' trip abroad.

Grinnell.—Mr. Irving Grinnell has returned to Hamburg, N. Y., after a visit to New York.

Harrison.—Mr. George L. Harrison gave a luncheon on 7 April.

Jones.—Mrs. Pembroke Jones is booked to sail for Europe on 10 May. She will remain abroad only a few weeks, and will return for the Newport season.

Keeling.—Mr. and Mrs. Robert Lee Keeling will sail for Europe early next month.

Lauterbach. — Mrs. Edward Lauterbach has gone to Lakewood for a week's stay.

Lawton.—Mr. Daniel Lathrop Lawton, of No. 14 East 60th Street, spent Easter week at Atlantic City at the Traymore with a party, including Mrs. James Robert McKee, Miss McKee and others.

Mayer.—Mr. John Mayer, of Morristown, N. J., has leased a villa at Jamestown, R. I., for the summer.

Montant.—Mrs. Charles Montant and Miss Marie La Montagne, who sailed on the Adriatic last week, will make some visits in Madrid, and after a tour through the south of France will go to Paris, where they will stop with Mr. and Mrs. Jules A. Montant.

Morgan.—Miss Helen Morgan, daughter of Mrs. Edith P. Morgan, is at Washington, D. C., where she is stopping with Miss Helen Taft at the White House.

Olin.—Mr. and Mrs. Stephen H. Olin will sail for Europe on 12 May.

Parker.—Mr. James V. Parker will return from the South on 2 May.

Parsons.—Mrs. W. Barclay Parsons plans to depart for Europe on 22 May.

Reiley.—Mr. and Mrs. J. Ridgway Reiley, of Philadelphia, have leased Mr. and Mrs. W. Hinckle Smith's residence, in Montgomery Avenue, Bryn Mawr.

Roller Skating.—The last meeting for this season of the Monday Skating Club was held on 5 April at the rink, Broadway and 52d Street. The patronesses have included Mrs. William W. McAlpin, Mrs. Henry Bischoff, Mrs. Frank V. Burton, Mrs. Rowland A. Robbins and Mrs. William C. Fargo.

Sloane.—Mr. and Mrs. William D. Sloane, who have decided to sail for Europe on the Cecilie on 20 April, will return to New York in July.

Thompson.—Mrs. Frederick F. Thompson will open her country house, at Canandaigua, late this month.

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Twombly.—Mr. and Mrs. H. McKay Twombly and Miss Ruth Twombly returned to New York on 5 April in their private car.

Warren.—Mr. and Mrs. Fiske Warren, of Boston, will depart for Europe this week.

Webb.—Dr. W. Seward Webb will sail for Europe the latter part of this month and join Mrs. Webb.

White.—Mr. and Mrs. W. J. White, who passed the winter at Palm Beach, have gone to Hot Springs for April.

CORRESPONDENCE

Atlantic City, N. J.—Late arrivals: Mr. and Mrs. Andrew Morrison, Mr. and Mrs. C. W. Fitch, Mr. and Mrs. H. A. Garthwaite, Mr. Charles F. Murphy, Mr. and Mrs. Robert F. Adams, Miss Adams, Mr. Robert J. Adams, Colonel Walter B. Duffey, Mr. Walter C. Arnold, Mr. and Mrs. A. H. Alker, Miss Alker, Mr. E. P. Meyer, Mr. C. B. Meyer, and Mr. J. E. Meyer.

Camden, N. C.—Late arrivals: Mr. Amos F. Eno, Mr. G. H. Gossler, Miss Linda F. Browning, Mr. and Mrs. Henry J. Metz, Mr. and Mrs. John B. Simpson, Miss Helen Simpson, Mr. and Mrs. Melvil Dewey and Miss K. L. Sharp, Mrs. N. Price Whitaker, Miss F. McAlpine, Mrs. Edward Ellis, Mrs. W. G. Gilmour, Mrs. W. H. Smith, Mr. and Mrs. J. W. Yelverton, Mrs. Corydon Wheat, Mrs. B. K. Emerson, Mrs. G. C. Hudson, Mrs. G. K. Hudson, Mrs. George A. Burr, Mrs. J. S. McElwain, and Mrs. A. M. Kinsley.

Hot Springs, Va.—Late arrivals: Mrs. Winston Churchill, Mr. and Mrs. Theodore Voorhees, Miss Helen Voorhees, Mr. and Mrs. Robert Gordon Babbage, Mrs. John Wanamaker, Mr. George Kimball, Mrs. Gerald W. Hart, Mr. Archer Harman, Mr. and Mrs. John Fox, Jr., Mr. Lawrence Hitchcock, Mr. and Mrs. W. S. White, Mrs. Frank McKee and Miss Isabelle McKee.

Lakewood, N. J.—Late arrivals: Mrs. Anson P. Atterbury, Mr. and Mrs. H. W. Parker, Mr. and Mrs. A. J. Knapp, Mr. and Mrs. W. S. Barrett, Miss Julia F. Randles, Mr. and Mrs. S. M. Young, Mr. and Mrs. T. S. Smith, Mr. and Mrs. J. G. Clement, Mr. and Mrs. Akin Tako, Miss I. W. Knox, Miss H. A. Mayne and Miss E. H. Wickes, Mr. and Mrs. Burns D. Caldwell, Mr. and Mrs. George S. Smith, Mr. and Mrs. J. D. Campbell, Mr. and Mrs. H. W. Parker, Mr. and Mrs. Atwood Violett, Mr. and Mrs. John C. Barclay, Mr. and Mrs. Howard Babcock, Mr. and Mrs. J. P. Chapman, and Mr. and Mrs. H. H. Vreeland.

Pinehurst, N. C.—Late arrivals: Mr. and Mrs. A. V. Wadham, Mr. Henry Norris, Miss A. G. Norris, Mr. and Mrs. H. B. Brundrett, Mr. and Mrs. Archer V. Pencoast, Mr. and Mrs. Clifford Brokaw, Mr. and Mrs. John A. Philbrick, and Mr. and Mrs. Robert Hunter.

St. Augustine, Fla.—Late arrivals: Mrs. John G. Newberry, Mrs. James L. Shaw, Mr. and Mrs. Houghton Newberry, Mr. Daniel Lawrence, Mr. and Mrs. Samuel Lawrence, Mr. and Mrs. John Dwight, Mr. John Dwight, Jr., and Mr. and Mrs. William E. Talcott.

FOREIGN TRAVEL

Atrato.—Arriving Friday, 2 April: Mrs. C. H. Morley, Mr. H. P. Innes, Mrs. H. L. Ingersoll, Mrs. C. M. Benson, and Mr. and Mrs. Manning Emery.

Kaiser Wilhelm II.—Sailing Tuesday, 6 April: Mr. and Mrs. F. H. Douglas, Count and Countess F. Herrera Gibacoa, Mrs. Edward Gibbs, Mrs. W. B. Leeds and son, Mr. Edward Nathan, Mr. and Mrs. William W. Gooch, Mr. and Mrs. William D. N. Porine, Mr. Walter D. Robinson, Mr. and Mrs. Jacob H. Schiff, Mr. Charles H. Sherrill, United States Minister to the Argentine Republic, and Mrs. Sherrill, Mr. Charles H. Tenney, Mr. Edward Van Dam, Mr. Thomas H. Watson, Mrs. Oliver H. P. Belmont, Mr. and Mrs. John Markle, Mrs. J. Hood Wright, Miss Katherine Gordon Wright, Mr. and Mrs. A. Sidney Carpenter, Mr. and Mrs. Allen Curtis, Miss Evelyn Curtis, and Mr. and Mrs. Ethan Allen.

Majestic.—Sailing Wednesday, 7 April: Mrs. J. H. Worthington, Lady Wilmot, Miss Wilmot, Mr. F. C. Tufts, Mr. Thomas Reynolds, Mr. Ernest L. Pyke, Mr. Arthur Stanley-Clarke, Mr. and Mrs. C. H. Stanley-Clarke.

Potsdam.—Sailing Tuesday, 6 April: Mr. Charles D. Campbell, Mr. Charles N. Almy, Mrs. E. F. Carter van Dissel, Miss Mary Berkhoven van Dissel, Dr. E. A. Newton, Mrs. Herbert Smith, Miss Helen B. Smith, and Miss Dorothy M. B. Smith.

MUSIC

THE LAST OF THE OPERA SEASON

With the Nibelungen Ring given at the Metropolitan Opera House last week, forming the post-season, opera for this year passed into history. Detailed consideration of the work done at the classical home of opera in this city by the new management is deferred until next week. Just now the interest centers in the presentation for the first time this year of Das Rheingold, an occasion marking the only performance of this music drama which forms the prelude to the dramas of the Ring. One of the delightful characteristics of Das Rheingold is its comparative brevity. Considering the undue length of the other Wagnerian works, the wonder is that he should have written with such discretion. As a whole, the performance of 5 April was excellent, though not in any sense great. It may be thought strange that with an exceptional ensemble, a thoroughly satisfying orchestra and a well set and handled stage, the result could be anything but great, yet the absence of the rugged dynamic force which one expects of those figuring in the world of the gods, giants and dwarfs—when all was strife—leaves something to be desired. It was so with this performance of Das Rheingold, for it needed more vitality. Burrian as Loge sang with wealth of voice, and, save for occasional moments of awkwardness, was effective. As Wotan, Soomer was deficient in vigor, although he sang with finish and evenness, but Mme. Homer in the role of Erda was, vocally and otherwise, all that could have been wished. Both Goritz and Reiss, as Alberich and Mime, were artists in every detail. Jorn as Froh, L'Huillier in the part of Freia, Kaschowska as Fricka and Waterous as Donner were capable enough so far as actual singing was concerned, but they were not sufficiently easy or forceful in action to give verity to the situations. Muehlmann and Blass as Fasolt and Fafner failed to provide volume of voice needed for their parts, which suffered in consequence. Sparks, Fornia and Ranzenberg, as the Rhine Maidens, swam about with grace and sang intelligently. Hertz, whose conducting this year has shown a distinct advance, directed with taste and secured admirable effects with his orchestra. The remaining performances of The Ring were done with practically the same grade of excellence as marked the giving of Das Rheingold.

MAHLER CONDUCTS THE PHILHARMONIC SOCIETY FOR THE FIRST TIME

The advent of Gustav Mahler as conductor of the Philharmonic Society and a permanent factor in the musical life of New York, was marked a few nights ago, when he appeared for the first time at the head of the organization over whose destinies he is to preside for the next three years, at least. No one could expect that, being in control of this orchestra less than a month, he should have improved its abilities to any marked extent, yet the fact was apparent that he had done much to raise the standard of its playing, for there was noticeable improvement in precision, better balance of the various choirs and ready response to the leader's demands for expressiveness. The one element required in a symphony orchestra of first rank, plasticity, was a clearly defined quality. Throughout the concert Mahler gave unmistakable evidence of his vast superiority to his predecessor, Safanoff, as a musician, an orchestra trainer and leader and a programme maker. Further, there were no eccentricities of interpretation, but, on the contrary, a sane, tasteful understanding of the composers' intent, which saved the large audience any shocks as the result of sudden and inartistic dynamic contrasts. When Mahler has reorganized the Philharmonic and has moulded it into a musical instrument such as he desires, we shall have a body of symphony players that, with the new director, will measure up to the most exacting standards. Schu-

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mann's Manfred overture, Beethoven's Dance symphony, the Wagner Siegfried's Idyl, and the Tannhauser overture were played with remarkable quality, in every respect, considering the circumstances. It was a concert which indicated great promise for the organization, now that the right man has been secured for the most difficult post in the interpretation of symphonic music.

PADEREWSKI CUTS SHORT HIS AMERICAN TOUR

IF the stories are true regarding the so-called "piano-player's cramp" with which Paderewski has been troubled for several weeks—and which caused the cancellation of several important engagements—we may never hear him in public again. Just before he sailed for Europe, a few days ago, he said he did not know how serious his affliction was. That it is causing grave concern is positive, and it may be that, following the advice of his physicians to avoid practise for an extended period, it may never be possible for Paderewski to do the amount of playing necessary to prepare for the concert platform. Should the cramp and pain which now affect the pianist's left hand and arm continue indefinitely, or so injure the muscles and joints that they will not stand the strain of excessive practise, then the music world will suffer the most serious loss of years. Only time can tell. However, we all hope that time will deal gently with the Polish player, and that another season will find him in perfect condition for the tour which he surely will make if his health permits.

PAST CONCERTS

Arnaud-Ritchie.—A joint recital was given at Mendelssohn Hall on Monday afternoon, 12 April, at 3 o'clock, by Mlle. Germaine Arnaud, pianiste, and Albany Ritchie, violinist.

PROGRAMME

I. Sonata, Opus 13.....Gabriel Faure
Mlle. Arnaud and Mr. Ritchie.
II. Symphonie Espagnole...Edouard Lalo
(a) Allegro non troppo. (b) Andante. (c) Rondo.
Albany Ritchie.
III. Etude in E major, Opus 10, No. 3. Chopin
Etude in E minor, Opus 25, No. 5. Chopin
Mlle. Arnaud.
IV. Chaconne.....J. S. Bach
Albany Ritchie.
V. Au Soir .....Schumann
Allegro de Concert.....Guiraud
Germaine Arnaud.
VI. Ave Maria.....Schubert-Wilhelmj
Nocturne, Opus 27.....Chopin
Farfalla .....Emil Sauret
Albany Ritchie.
VII. Polonaise in A flat major, Opus 53. Chopin
Germaine Arnaud.
Accompanist for Mr. Ritchie,
Harry M. Gilbert.

ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Spring exhibition of the National Academy of Design. Until 17 Apr.

Bauer Folsom's. Paintings by Emil Carlsen. Until 17 Apr.

Durland-Ruel's. Paintings by Victor Huguet. Until 17 Apr.

Macbeth's. Recent paintings by Louis Loeb. Until 16 Apr.

Montross'. Paintings of Eastern Oregon, by Childe Hassam. Until 17 Apr.

O'Brien's. Collection of naval prints. Until 24 Apr.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints. Pictures of animals in black and white.

Brooklyn. Pratt Institute. Chinese paintings from Prof. Isaac J. Headland's collection. Until 17 Apr.

Philadelphia. Art Club. Seventeenth Annual of Water Colors and Pastels. Until 18 Apr.

Worcester. Art Museum. Water colors and pastels lent by the Philadelphia Water Color Club. Until 18 Apr.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. 29 Apr. to 23 May. Exhibits received 16 and 17 Apr.

Pittsburg. Carnegie Institute. Fourteenth Annual International Exhibition of Oil Paintings. 29 Apr. to 30 June.

Philadelphia. Pennsylvania Academy of Fine Arts. Fifteenth Annual of the T. Square Club and the Philadelphia Chapter of the American Institute of Architects. 17 Apr. to 16 May.

Poland Springs. Maine State Building. Fifteenth annual of paintings. 8 June to 1 Oct.

Seattle. Alaska-Yukon-Pacific Exposition. Opens 1 June.

Washington. Corcoran Gallery. Annual Exhibition of the Capital Camera Club. 17 Apr. to 1 May.

AUCTION SALES

New York. Mendelssohn Hall. Modern paintings by celebrated artists. Collected by the late John T. Martin, Esq. 15 and 16 Apr., 8 p. m.

No. 1 Lexington Ave. Antique furniture, tapestries, marbles, embroideries, bronzes, silver and bric-a-brac, belonging to Henry W. Poor, Esq. Afternoons of 22, 23 and 24 Apr., at 2.30. Admission by card from American Art Association.

GOSSIP

THE art exhibit at the forthcoming Alaska-Yukon-Pacific Exposition, which will open at Seattle on 1 June, promises to be one of the finest ever held in this country. Although it will contain only about 300 paintings, all have been most carefully selected and will represent many of the best works by both old and modern masters, from the large public and private collections of the East. The exhibit will be shown in a permanent fireproof building situated in a beautiful pine forest on the outskirts of the city, and will be taken West in special cars under the supervision of Mr. G. L. Berg, the art director of the exposition.

The sale of the late John T. Martin's collection of paintings, which is to be held at Mendelssohn Hall, New York City, on the evenings of 15 and 16 April, will be an event of much interest in the art world. There are about fifty works in the collection, among them fine examples by the Barbizon painters and other great modern artists.

Among the thirty-four pictures by Mr. Louis Loeb on exhibition at the Macbeth galleries, in New York, are a portrait of Mr. Israel Zangwill, a painting of Miss Eleanor Robson as Merely Mary Ann; The Siren, loaned by the National Gallery, at Washington; The Joyous Life, Morning, Reverie, The Mother, A Woman, and The Gilt Shawl, loaned by the Buffalo Academy of Fine Arts.

From the exhibition of Mr. Emil Carlsen's marine paintings at the Bauer-Folsom galleries, Mr. Wm. T. Evans has purchased The South Strand, and it will be included in the collection of 100 representative works by American artists which he is giving the National Museum. From the same exhibition The Blue of the Ocean, and Moonlight at Kattegat have been bought by Mr. George A. Hearn.

On 6 April the distinguished landscape and marine painter George H. McCord died suddenly of apoplexy in New York City, where he was born in the year 1848. Mr. McCord was the recipient of many awards at the various exhibitions and expositions and a member of many art associations, including the National Academy of Design, the Water Color Club, the Lotus and Salmagundi Clubs and the Brooklyn Art Club.

The first portrait of President Taft, since his inauguration, will be by the Spanish artist Sorolla y Bastida, who will go to Washington this week for the purpose.

An interesting and unusual exhibition, entitled Animals in Black and White, is now being held at the Lenox Library, in New York. It consists of engravings, etchings and lithographs by celebrated artists who have made a specialty of painting wild and domestic animals or birds.

There has just been given to the Brooklyn Institute of Arts and Sciences a beautiful life-sized marble group of statuary, entitled Cleopatra Before Caesar, by Longhi, an Italian sculptor. It was bought by Mr. Martin some years ago for $10,000 for the John T. Martin collection, and is the gift of his heirs.

R R

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Renard

Stocks Resplendent with Spring Apparel for Women

Trimmed and Untrimmed Millinery
Tailored Suits Tailored Costumes,
One Piece Frocks, Morning Dresses,
Evening and Dinner Gowns,
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Street Frocks of Silk and Cloth,
Blouses of Tailored Linen, Lingerie and Pongee
Neckwear and Dress Accessories.

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by the Renard designers added each day to our present collection.

One Entire Floor Devoted to $10.00 Trimmed Hats

The best ideas abroad this season, together with the chic and taste of our own designing, are contained in this collection.

We can match your suit or gown to your complete satisfaction.

Tailored Suits at $25.00, $30.00, $35.00

The best of the spring styles are comprised in our extensive line of Tailored Suits at above prices. They are made in plain, with just a suggestion of trimming, or an odd cut that renders them out of the ordinary. In Serges, Satin Cloths, Worsteds, Cheviots and Bengaline Cloth.

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American Lady Corsets

WELL-GOWNED WOMEN

More and more well-gowned women are adopting as the standard of modish style, long service and thoro satisfaction, *American Lady Corsets.* These superior garments, always embodying the very latest dictates of style, are exceptionally fashionable this season. Made with medium bust and extreme length from waist line to bottom of corset, they give the long, straight, sheath-like lines of the prevailing modes.

Model 510 Snug Hip (like illustration). For slender and medium figures. Medium bust, extreme length over hip and back.
Material, mercerized batiste, white.
Boned with *WALOHN* which is the only dependable boning. It does not rust. It does not break. Strong yet pliable, it molds the form into lines of grace and ease and holds the shape of the garment perfectly.
18—26 $5.00

We list only one of the many Spring styles. Ask your merchant to fit you to just the right model for your individual figure.

If you cannot obtain American Lady Corsets in your town, write to us (our main office, Detroit, Michigan) and we will send you direct from the factory whatever model you may select, express or mail prepaid, upon receipt of the retail price.

Booklet ? No Charge
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NEW YORK CHICAGO

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In cotton crepe trimmed with real Irish lace and insertion. The design is an effective combination of braiding and embroidery.

Price $14

Simple Blouse

of fine Persian lawn, prettily tucked and trimmed with embroidery and small pearl buttons.

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Sketches and estimates sent to out-of-town customers.

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ANSWERS TO CORRESPONDENTS

FEES

ANy reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) [illegible] right to decline to answer is in all cases reserved to Vogue.
(B) The writer's full name and address must accompany all questions asked of Vogue.
(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.
(D) Correspondents will please write on one side of their letter paper only.
(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

ETIQUETTE

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

DEBUTANTE DINNER AND RECEPTION (S. B.)

PLease suggest several mènus for a formal evening dinner for twelve young people, three dèbutantes and their three guests and six young men. I would also like to be advised as to the proper place my younger daughter should occupy at a coming-out party for the older daughter. Although nearly eighteen years old, she has not finished school. I know she cannot be in the receiving line, but I would like to have her meet my friends. Would it be good form for her to be present at the dinner? She knows some of the guests expected.

Ans.—A good menu for your dinner would be:

Canapes
Clear soup
White bait in pastry baskets
Filet of beef
Small corn croquettes Stuffed egg plant
Alexander salad
Bonbons Nesselrode pudding Fancy cakes
Black coffee
Liqueurs
Champagne served with the dinner

Another menu would be:

Grape fruit
Green turtle soup
Filet of sole
Tiny potato balls
Creamed sweetbreads and truffles in fancy cases
Breaded individual veal cutlets garnished with hard boiled egg
French peas Creamed celery
Waldorf salad
Fancy ices
Cakes Bonbons
Black coffee
Liqueurs

At dinners for young people it is not necessary to serve wine, but it is often served.

We would not advise having your younger daughter at the dinner, but she could come down for the reception, very simply dressed, and not receive with you but simply walk about in the reception rooms and see your friends.

ENGAGEMENT RECEPTION. (TO A. H. B.)

A young woman wishes to announce her engagement to all of her friends, at an afternoon tea given at her home. Please suggest a nice way of doing it; also give a menu which is out of the ordinary for the wedding reception, which is to be a large evening affair in the autumn.

Ans.—The conventional way of announcing your engagement would be to write personal notes to your intimate friends, and have the engagement notice put in the social columns of the best paper in your city. The entertainments are then given you by your friends, but a tea to announce your own engagement is unusual. If, however, you wish to have a tea, send out the usual afternoon reception invitations, or if it is to be small and informal send your visiting cards, writing below your name at the right—"At home from four until seven," and at the left—"To meet Mr. Blank." Your fiancée then receives with you. Serve tea, punch, small cakes and sandwiches.

A nice menu for your wedding reception would be: Consomme en tasse, Chicken breasts in aspic, Virginia ham croquettes, Waldorf salad, Assorted sandwiches, Individual ices, Petits fours, Marrons glace, Champagne, Black coffee.

MONOGRAM FOR AUTO. (M. J. DE B.)

In having a monogram put on my electric machine (auto), should I use my own or my husband's initials? Make suggestions as to color for the monogram.

Ans.—If it is your personal car, use the initial of your own first name and your husband's last name; for instance, making the monogram M. J. de B. We cannot suggest a color for the monogram without knowing the color of your machine.

TEA GIVING AND CALLING. (M. G. A.)

When a tea is given in one's honor (the honoree living in the same town) and cards are left for both hostess and guest of honor, is it required that the calls be returned by the guest of honor, or does she wait for the guests to call upon her at her own home?

Ans.—When a tea is given in your honor, the guests who call should afterwards call on you at your own house, as of course when they call at the house of the friend who is giving the tea for you, they call to meet you and it is not considered a call upon you. They should always call upon you at your own house.

CARD ETIQUETTE. (TO J. A.)

Would it be proper form for me to have engraved on my calling cards "Tuesdays in February"? I am at home only on those days each season, but should I have a separate set of cards for calling and send those out previous to the month of February, or would it be proper to leave the card with "Tuesdays in February" when calling on my friends?

Ans.—It would be quite correct to have engraved on your calling cards "Tuesdays in February," as this lets your friends know just when you are at home; and if you are at home Tuesdays in February every year it is much better to have the fact engraved on your cards.

ENTERTAINING

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

MONOGRAM ON LUNCHEON SET. (H. B. S.)

IN a luncheon set of plain satin damask, centrepiece 20 inch, and plate doilies, simply embroidered with scalloped edge and monogram, where should the monogram be placed, in the centre or near the edge? It seemed to me that if it were placed in the centre it would be covered up nearly all the time and interfere with dishes being placed steadily. Would it be better to use a border of dots instead of monogram? I should prefer the monogram if it will look well, and what size should I use on the 20-inch centrepiece and 12-inch plate doilies, the other two sizes being 7 and 5 inches, respectively? Also can you recommend a good place where I can have monograms designed at reasonable price? If I use the monograms, will it be necessary to have four different sizes for the centrepiece and three sizes of doilies?

Ans.—For a luncheon set of plain satin damask with a centrepiece and plate doilies the monogram should certainly be in the centre, even if it is covered by the plates.

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The Brunswick Bldg.
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On the centerpiece we should not advise any monogram but a more elaborate edge. For the plate doilies you should put the monogram in the centre. It could be done in seed stitch or in satin not very heavily padded, and the plates and glasses would stand steadily. For your plate doilies a two-inch monogram would be quite large enough we think.

You can have monograms designed reasonably by Adele Contrelli, 172 Fifth Avenue, New York City. If you have monograms on all the doilies it will, of course, be necessary for you to have monograms of different sizes. We advise your sending a piece of paper exactly the size of your doilies and telling her how deep the embroidered scallop or border is, and she will design the monogram that will look best.

DRESS

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

MOURNING FOR A PARENT (M. W.)

Would it be in good taste to resume colors—soft pastel tints, etc.—eighteen months after death of parent?

Ans.—It is usual to wear mourning for two years for a parent, and we think this is the best taste, but there are many people who consider eighteen months long enough. We, however, advise you to wear mourning for two years, wearing lavender and gray for the last six months. We would not advise other pastel shades. The deepest mourning worn is for a husband, wife or parent. For brothers and sisters eighteen months is considered long enough. In Vogue of 1 April you will find an exhaustive article on mourning.

MODELS FOR EMBROIDERED FROCK AND ELABORATE GOWN. (T. J.)

I want to embroider a cream gown. Will embroidery be fashionable? How shall I have the skirt cut? What material do you suggest, and must I use self-color or tinted floss? Where can I have it stamped and buy the floss? I also want a black and white gown. What do you think of a large mesh black net over black chiffon and a white messaline foundation, trimmed in black satin? I want something to brighten up the waist. I am blonde, rather stout, and fifty years old.

Ans.—Embroidered gowns will be worn this summer, and we advise your using batiste, linen or cotton crêpe. Colored embroidery is newer than the white, but white is always good style. If you use a wash material we advise a scant gored skirt with a plait at each seam. Embroider the gown just above the hem, and at each seam have the embroidery come up a little higher. How you embroider the waist depends upon how you have it made, whether a one-piece gown, or shirtwaist and skirt, and whether it buttons at the back or front. You can have the gown stamped at Brin & Lefebvre, 141 East 17th Street, New York. The floss you can buy from Charles Hurm, West 22d Street, between 5th and 6th Avenues. They also do stamping. Pattern 1420 in 21 January Vogue would be a pretty model for linen, embroidered on the front panel, on the neck and on the cuffs.

If you are stout we should not advise a large meshed net over white, as this would make you look stouter. We advise you to have an all-black messaline, trimmed elaborately in white and jet. The model No. 7 on page 98, Vogue 21 January, would be pretty of black messaline or crêpe de chine; the skirt with only one flounce and trimmed with bands of jet, the bodice portion of white chiffon or net braided all over with black soutache, the collar and yoke of lace, jet and tucked net.

BLACK SHOES WITH COLORED STOCKINGS (H. V. B.)

Do you consider it good form to wear colored stockings with black shoes, or should they only be worn with shoes to match?

Ans.—We do not as a rule consider it good form to wear colored stockings with black shoes, as is done to so great an extent in France, but it has been done here during the past winter by well-dressed people when wearing patent leather or elaborate black shoes.

(Continued on page 744)

L'IRRESISTIBLE AND GOSSARD CORSETS

"THEY LACE IN FRONT"

FOR SALE IN NEW YORK BY THE

OLMSTEAD CORSET CO.

Corset Parlors

44 WEST 22d STREET, NEW YORK

One of the many advantages of the **Gossard Corsets** is the smooth Princess back. The figure assumes its beautiful slender lines and the result is an elegance of appearance not obtained with other corsets. With these corsets we can accomplish results satisfactory to a discriminating and exacting class of trade.

Failure to secure the most stylish figure lines from ready-made corsets is due chiefly to lack of competent fitting.

It requires the discrimination of an expert corsetiere to determine the model best adapted to mould a figure to lines of style and accomplish actual form and carriage improvement without discomfort to the wearer.

Our extensive trade in Custom Made Corsets which began with a small clientele in 1860 and has grown until the work of our corsetieres is now known in many States, is due to the desire for perfect fitting corsets capable of developing the figure.

We sell **Gossard Corsets** at the standard prices and at the same time furnish the trained and expert corsetieres of our custom department for fitting and adjustments. It is quite impossible to secure this unusual service elsewhere. Our specialty is the best possible corset for each individual.

Gossard Prices: $5.00, $8.00, $10.00, $12.00, $16.50 and upwards

We will be pleased to mail a catalogue on request.

Particular attention is called to our LINGERIE SUIT. This is a triple garment of unique perfection. A union of corset cover, skirt and drawers; a faultless model of comfort, grace and elegance. To stout women the garment is a boon, for, fitting the figure like a glove, it reduces the size of the hips, bust and waist, and does away with much superfluous attire. These points make them the first choice of the fastidious.

3-Piece Combination Suits $3.00 up — **2-Piece Combination Suits $2.25 up**

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YOUR EYEBROWS

Are they falling? Are they thin, light colored and unattractive?

If so, try Barlattar Eyebrow Grower. Wonderfully successful! Nothing equals it! Makes scant eyebrows thick, dark and silky. Scientifically compounded by a celebrated hair specialist. **$1.00 per jar.** Send for circular on the cultivation of the Eyebrows. **A. G. LYFORD, 128-B Tremont St., Boston.**

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EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
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LOWNEY'S Chocolate Bonbons

Nothing has ever satisfied the natural and healthy desire for sweets as perfectly as

Lowney's Chocolate Bonbons

They are as pure and wholesome as they are delicious and they can be eaten freely when others cannot be.

The largest sales of any confections made and for 25 years the standard.

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Cocoa, Chocolate, Chocolate Bonbons.

Rosy Cheeks
In 60 Seconds
Unwrinkled Faces
At 60 Years

On the dressing table of every refined woman there is need for

THE MASSETTE

It's the most satisfactory massage instrument money can buy. Brief treatment eliminates wrinkles, pimples, blackheads, etc. Instrument complete with Massette course in beauty culture, $3. Try it at home 2 days; if not convinced, return and we refund money.

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Furniture Number

OF VOGUE

Will be devoted to the house and its furnishings. Special article by

JOHN KENDRICK BANGS

April 29

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TRADE MARK

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C-R-E-X is the floor covering you need

It is absolutely sanitary.
It is suitable for any surroundings.
It maintains cleanliness and promotes health.
It is the most economical because it is practically indestructible.
It greatly reduces the labor of the housekeeper.

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THE FURNISHER

[Note.—Inquiries may be made in regard to furniture and color schemes suitable to any room, or suggestions for arrangement of rooms may be obtained. Questions in regard to furniture of any period or type will be answered under this heading. A charge of $2.00 is made by Vogue for each room for which suggestions are furnished. Names of shops where articles described may be purchased will be sent if required. These questions and answers are subject to publication.]

NEW ARRANGEMENT OF COPLEY PRINTS (S. R.)

I Ask suggestions as to how to hang the fifteen Copley prints of Abbey's The Quest of the Holy Grail. I mean the most attractive way to hang them, keeping them in their proper order. I enclose diagram and measurements of walls and of the prints.

Ans.—The ideal way to hang this series is in a frieze, but that is, of course, impossible, as your pictures are framed in varying sizes, therefore you will have to hang them fitting them to your wall space—starting on the left side of wall No. 1, high up, hanging your next picture a little lower to the right, the third one above it again, and so on, fitting them as best you can. On your first wall we advise you to use only the right lower space, 2 ft. 7 in., and in this you could probably put pictures No. 5, No. 6 and No. 7, or No. 8, No. 9 and No. 10, as these will probably be the ones you would reach by the time you get to that wall.

ARRANGEMENT OF DINING-ROOM CHAIRS (TO M. L.)

I notice in pictures of handsome dining-rooms the chairs are placed around the table. Is that the proper way, or should they be placed next to the wall?

Ans.—It is customary when the dining-room is not in use to arrange four chairs about the table, one on each side, and place the other ones against the wall, or if there is room scatter them about as you would in a drawing-room.

HAPHAZARD JOTTINGS

AN INTERESTING EXHIBITION

ONe of the most important exhibitions of the spring, to be held in New York in May, will be devoted to an exposition of City Planning and Municipal Art, and a number of important societies of professional men are co-operating to make it an event of exceptional enlightenment. Among those who have entered the scheme are the Society of Municipal Engineers, the Society of Illuminating Engineers, the Committee on Congestion of Population, the Mayor's City Improvement Commission, the Russell Sage Foundation. The latter will show results of the investigation into the industrial conditions in Pittsburgh as an example of a lack of city planning; the Public Service Commission and Mr. John Fox will both have elaborate exhibits of transit conditions and possibilities, while the exhibit of the Metropolitan Sewerage Commission will deal with sewage disposal, giving the achievements of other cities in this regard. From this brief outline it will be seen that the projected exhibition is one that can profitably be studied by municipal authorities, architects, engineers and real estate owners from all parts of the Union.

HEAVY PENALTY FOR DISSIPATION

A dramatic incident was the renunciation by Crown Prince George of Servia of his right of succession to the throne. A life of dissipation was crowned with the charge of his having in a rage killed a manservant. He denied the accusation, but realizing apparently that he had forfeited, by the life which he had led, the confidence of a large percentage of his future subjects, he offered to renounce the succession. The Skupstchina, with very scant ceremony, and with but one dissenting vote, accepted his resignation and proclaimed his brother, Prince Alexander, the heir apparent. The change is a good one in that it will help the maintenance of peaceful relations in Europe; for Prince George was the aggressive leader of the Servian malcontents who disapprove of Servia's submission to Austria. It is very rarely that a wild life leads to so spectacular a fall, and one wonders whether or not the training of the young man was not greatly to blame for his ignominious fate.

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A SOUVENIR FOR BABY

NOT since the day when the Souvenir Spoon first became a fad has there been a spoon put upon the market that has obtained the WIDESPREAD, even INTERNATIONAL interest that our new STORK Spoon has obtained.

There is to-day NO SPOON so complete in every detail as this one is, and from every indication it promises to be the greatest of all Souvenir Spoons.

The handle is a symmetrical ORIGINAL adaptation of the WISE migratory BIRD famous in the folk-lore of all countries—the STORK, whose eventful coming is always looked forward to with keen anticipation.

The bowl, a struck design arranged to register exact and LASTING RECORDS of the year, month, day, hour A. M. or P. M. of the momentous visit of the STORK. A spring scale showing the number of pounds the WONDERFUL BABE weighs, and a name plate. In total, an impressive record for the LITTLE AUTOCRAT when grown up, and to the end that it was BORN with a SILVER SPOON.

The STORK Spoon is unquestionably the LEADER of all the Souvenir Spoons.

It is substantial in WEIGHT, highest degree of DIE WORK, and finished in the BEST possible manner. The souvenir of sentiment for every class and every clime, and fully protected by patent. Price $2.00, is within reach of all and sure to meet approval.

We are the exclusive manufacturers of this spoon. It is the happiest kind of a gift for baby, and we engrave for you the full record on the spoon bowl

One of the most stunning walking shoes of modern times. An all Cravenette shoe, guaranteed for its perfect rain-proof qualities and durability.
Style No.
800 Black Rain-proof Cravenette.....$6.00
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Welt soles, Pearl rivet buttons and Cuban heels.

No agents or trade connections anywhere.

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Spring and Summer Models in Short Vamp Shoes

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Style No.
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Below is shown a striking walking tie for afternoon wear with perforated patent bottom and colored top in kid, suede or satin to match the gown.
615 Perforated Oxford in all colors of kid and suede, with Cuban or Louis XV heels and turned soles....$5.00
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If any doubt it, let them try it. Buyers, —for the past 50 years — have continued the use of this famous Cocoa, and all indorse its superior qualities. No trouble to make, delicious as a food-drink,—and suitable even for dyspeptics. Its richness and delicate flavor is unapproached.

Maillard's Vanilla Chocolate Is famous everywhere. The Vanilla bean alone being used for flavoring. Easily digested and very nourishing.

One Cup is a light lunch in itself

FOR SALE AT ALL LEADING GROCERS

The luncheon restaurant is a popular resort — afternoon tea from 3 to 6

Bon Bons, Fancy Cakes, French Bonbonniers.

Maillard's
NEW YORK

Fifth Avenue, Corner 35th Street

James McCreery & Co.

The Jeanette

$20.00

Handsome Dress Hat of Yedda Straw, trimmed with various shaded roses and green foliage. Made in any color to match costumes, also for mourning wear.

Thirty-Fourth Street
NEW YORK

MARINELLO GIRL

Prof. Marcel's
SPECIAL INDUCEMENT

Have a refreshed face to harmonize with your Easter Hat

Marinello Instantaneous
BLEACHING PROCESS

will not only eliminate every blemish of your complexion, but also will keep it in good condition.

The ingredients used in our wonderful Whitening Creme are the purest obtainable, and are especially imported from Europe with a high duty attached; yet we do not charge you more on this account, for we know that one treatment will convince each patron that Marinello is the best.

Spring is at hand, but March weather has undoubtedly played havoc with your skin. This can be remedied, if you take advantage of our exceptional offer and try one of our treatments.

Don't postpone, but make appointment by phone so as to secure a convenient hour for the work.

Alice B. Vought
Marinello's New York Representative
with F. Marcel, 281 Fifth Avenue, New York.
Telephone 6468 Madison Square
CHICAGO OFFICE: 57 Washington Street

Note.—Bring this advertisement with you, and you will receive one full treatment for half price.

Dr. Dys' Sachets de Toilette

Known in Paris, London and New York as the greatest beautifiers of the complexion

Sachets Simples, for young girls, the box of 50 Sachets, $1.75.

Sachets de Jeunesse, for blondes, $3.75 per box.

Sachets à l'Aubepine, for brunettes, $3.75 per box.

Sachets Concentrés, for oily complexions, $3.75 per box.

Sachets de Fraicheur, for dry skin, $5.00 per box.

Sachets de Beauté, the great rejuvenator of the complexion, $6.25 per box.

Sachets Perles, for very sensitive skin, $7.50 per box.

All the Sachets prevent and eradicate wrinkles and keep the skin in perfect condition.

The Sève Dermale, $2.50 per flacon, a tonic to make the flesh hard and firm, is used in connection with the Sachets as well as the Dysaline Cream, 75c per jar, the purest cream in the world.

Send for Dr. Dys' Booklet V on the care of beauty.

V. DARSY, 8 East 30th Street
Suite V, New York

There is a Gossard Model for Your Figure

You must realize, madam, that Gossard front laced corsets are radically different from those which lace in the back, and you owe it to yourself to investigate them; be fitted to the proper model in the correct size and length, and learn that the strong claims made for Gossard front laced corsets are true.

These wonderful garments are made from the choicest corset fabrics such as corsican, cheyne, plain and figured batiste, figured brocade, plain and striped lasting cloth, roquet, and basket weave mercerized silks, and in the lower qualities, from the strongest makes of batiste and everlast, and are priced from $40.00 down to $5.00.

The detail of a corset is its success, and every detail of the Gossard corset is given the utmost attention. The workmanship is the very best. The lines of these garments result from years of experiment, changes, improvements, and the knowledge attained after fitting thousands and thousands of them in our own Retail Establishment. Founded on true scientific principles, Gossard front laced corset is destined to be worn by all thinking women who take pride in their appearance, and who want the best in wearing apparel. They improve every figure and are absolutely comfortable.

MODEL G

THE Gossard CORSETS
"They Lace In Front"

Any figure which has been correctly fitted to a Gossard corset, with the *right size,* model and length, will never wear any other corset. We emphasize that you be particular in securing the right size, model and length. You can be scientifically fitted at any store where our corsets are for sale. They are sold by one store in each city throughout the United States.

L'Irresistible and Gossard corsets are boned with Gossard "Electrobone," the only perfect boning material. "Electrobone" is the finest quality of high carbon clock spring steel, treated by a patented process which we own, and it will not warp, rust, break, or set to the figure. It is infinitely superior to whalebone, and is the most expensive boning material used in corsets. We will not permit Gossard "Electrobone" to be used in any corsets except L'Irresistible and the Gossard.

Wear a Gossard corset and enjoy the incomparable advantages of this boning.

Model "G" illustrated here, is a remarkable creation, embodying all of the features of our other desirable hip-reducing models, but having a soft extended front of six inches, at bottom, which completely obviates any bulge of the limb below the corset in front and avoids the possibility of a broken line under a close-fitting gown.

We carry this model in stock in sizes 18 to 34, 12 and 13-inch front clasp. It is made of imported lasting cloth at $10.00, and of heavy figured brocade at $15.00.

Write for the booklet "CONCERNING THE GOSSARD CORSET," in which there are illustrations, descriptions and retail prices of all models. It will be sent to any address on request.

FACTORIES:
Belvidere, Ill. Dixon, Ill.
Elkhart, Ill.

THE H. W. GOSSARD COMPANY
Importers Manufacturers Retailers
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Jas. McCutcheon & Co., 345 5th Ave.
Olmstead Corset Co., 44 W. 22d St.
In Brooklyn by Abraham & Straus
In Boston by R. H. Stearns & Co.

GAGE MILLINERY

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